VOGUE

AMERICA'S SPRING COLLECTIONS
85 Designs for Today

WARTIME OUTLOOK
New Pattern For Living

V O

MARCH 1, 1942
PRICE 35 CENTS
40 CENTS IN CANADA

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HAVE LUXURY AND SAVE MONEY, TOO. It's just plain common sense in these times to buy what-ever lasts longest. Beautiful Martex bath towels will save you money in the long run because they out-last ordinary, loose-woven towels. Beneath the deep, soft texture of every Martex bath towel is a tightly woven, plied yarn underweave to hold all threads in place. Save money and have the finest, too — Martex. Sold at Department Stores and Linen Shops. Wellington Sears Company, 65 Worth St., New York, N. Y.

Background: Martex Spray pattern. Note Martex texture.

Martex

BATH TOWELS • DISH TOWELS • TUFTED MATS

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET
RAWLINGS

"T" Tailoring, in our very best mood

An eloquent expression of Bergdorf Goodman's first love (and original *raison d'être*) incomparable made-to-order tailoring, down to the minutest use of a pin-stripe. Navy wool suit with flashing fuchsia blouse. The made-to-order hat, rough straw and satin.

CIRO NEW YORK
new Horizons
de Lara
New Horizons
The perfume that carries you on...and on!
THREE SIZES
$6.25 $10.50 $27.50
PARFUMS
CIRO
Copr. 1941, Parfums Ciro, Inc.

Poodle from Dogs, Inc.

Bonwit Teller

The true "redcoat red" in a soft, deep woolen just arrived from the British Isles. Cut with the subtle know-how that makes a good suit good. Note the new shorter jacket, the shallow lapels, the fabric-covered buttons. A perfect suit—now and forever, 89.95 Matching red felt padre hat, 12.50

BONWIT TELLER • TOWN & COUNTRY SUITS, FIFTH FLOOR • NEW YORK • WHITE PLAINS

March 15 Vogue, next issue, will report on the

AMERICAN COUTURE ... *East and West*

March 15 Vogue covers the spring collections, on two coasts. Vogue's editors previewed the Openings in New York . . . sifted the most beautiful, most imaginative clothes, from showings that will long be remembered. They clippered to California; flashed back names, themes, colours . . . that will inject a new vitality of the West into America's spring scene. Below, we give you a concentrated foretaste of fashions that Vogue saw—endorsed—marked for its pages. For the full story, go to your newsstand March 10 for a copy of March 15 Vogue.

FIRST APPEARANCE . . . More than 100 original couture designs, chosen by Vogue from Collections East and West. Individually, they'll make you prettier. Collectively, they're a refreshing change of scene in the fashion picture.

RETURN APPEARANCE . . . Welcome back, to that fashion favourite of the past, the afternoon dress. It was always a flatterer; now it's the accepted thing to wear for Tea for Two . . . you and your beau in uniform. Welcome back too, to the tea dance, flourishing again as in 1917; to charming clothes that accompany it.

CALIFORNIA NEWS . . . Important note in the California showings—the first collection presented by Adrian, of cinema fame. These models are the prologue to a new venture in which he'll create fashions ready-to-wear, as well as to-individual-order.

INSURANCE CLOTHES . . . Vogue selects six classics of superbly simple design, right for now; right for two, three, four years from now. They're in Good Investment fabrics.

CROSS-COUNTRY SHOPPING . . . March 15 Vogue is a complete shopping guide to spring clothes that play a full scale of prices. In addition to couture collections, you'll see *Guess-Her-Age-Fashions,* ageless, dateless clothes—for you, if maturity has given you its special bloom. *Spring Coats,* four headliners—each with a trio of companionable dresses. *Spring Shoes,* an around-the-clock collection. *An Under Twenty Wardrobe*—a composé of coat, suit, two dresses. *Prints,* in new 1942 varieties.

MARCH 15 VOGUE . . . ON SALE MARCH 10

VOGUE Incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $5.00 a year in U. S. A.

Vol. 99, No. 5
Whole No. 1669

Only at Jay Thorpe . . this slim, trim dress-with-jacket costume in lightweight wool with touches of crisp white linen. From our brilliant collection of ready-to-wear originals by our ace designer, Wilson Folmar. 110.00. Dress Salon. Second Floor.

FIFTY-SEVENTH STREET WEST, NEW YORK

HAT BY FLORENCE REICHMAN

PHOTOGRAPHED AT THE COTILLION ROOM OF THE PIERRE BY O'NEILL

Chiaroscuro **... for table talk at the Cotillion Room. Exquisitely detailed suit dress for spring in a Combier Crepe of Enka Rayon. The fashion approved label is your assurance of approved style and verified quality. 45.00 BONWIT TELLER, New York • I. MAGNIN, on the coast • JULIUS GARFINCKEL, Washington.**

FASHION Enka Rayon APPROVED

206 MADISON AVENUE, NEW YORK

George Platt Lynes

In the spirit of '42 . . .

Suit of English woolen . . . adroitly cut . . . feminine.

From our collection of originals.

Henri Bendel
10 WEST 57
NEW YORK

Van Raalte
AMERDOE
GLOVES
"TOWNWEAR"
$1
"COTILLION"
$1.50
"JUNIOR LEAGUE"
$1
"GLAMOUR"
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Only by the "touch system" can you appreciate gloves of Amerdoe* — Van Raalte's new and luscious, sueded cotton . . . a fabric that sets a high standard for American-made gloves of this type. See them, in many eye-delighting shades, in better stores everywhere.
"BECAUSE YOU LOVE NICE THINGS"
*Reg. U. S. Pat. Off.
VAN RAALTE • STOCKINGS • UNDERTHINGS • GLOVES 417 FIFTH AVENUE, NEW YORK CITY

Hat by Braagaard

An American Original by *Louise Barnes Gallagher* in an alpaca type *Crown* Tested rayon and wool† fabric.*

As seen at Bonwit Teller, New York; Neiman-Marcus, Dallas; I. Magnin & Co., California & Seattle.

CROWN TESTED AND APPROVED RAYON FABRIC

†64% Crown Rayon—36% wool

Copr. 1942—American Viscose Corp.

**Reg. U. S. Pat. Off.*

FIGHTING RED

New brave lipstick color by Tussy

● Like warming your lips with rosy-red courage! Tussy *Fighting Red*—new as today—is brave in color. And on your lips it glows like Liberty's torch, it wins! Perfect make-up partner for your spring costume colors of navy, aqua, air-force blue, rose, and beige . . . adds dash to your defense uniforms. This spring wear the new Tussy *Fighting Red* and be brave—for *him!*

HE: Look, darling, are your lips *real?* I had forgotten a woman's lips could look so soft and luscious.

SHE: That's my new lipstick, Ted—Tussy's *Fighting Red.* You like???

HE: This is just the beginning of Nice Things that Happen. And wherever we go, don't forget to bring along your lips.

SHE: My lip*stick*, you mean. You may not know it, but you've lost your heart to Tussy's *Fighting Red!*

NEW *FIGHTING RED* is one of a dozen Tussy lipstick shades—all smart as brass buttons, all indelible as you could wish. Very creamy-textured, Tussy Lipstick gives your lips smooth, lustrous color. Lipstick, $1. Cream Rouge to match, $1. Compact Rouge, 55¢. Nail Polish, 50¢.

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TUSSY LIPSTICKS . . . TUSSY EMULSIFIED CLEANSING CREAM . . . TUSSY RICH CREAM . . . SAFARI FACE POWDER . . . TUSSY WIND & WEATHER LOTION . . . AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

for that young, young look **Tussy**

The most artfully
casual coat of spring-
Cut like a dream, with
deep-dropped shoulders,
bloused back - In pure wool-
Ours exclusively - 119.00.
Misses' Coat Shop,
third Floor - Lord & Taylor
New York & Manhasset

Women who love Eisenberg dresses . . . and live in them . . . could write a book about their philosophy of clothes. But it all sums up to this: the best economy . . . now, more than ever . . . is the dress that feels right because it is right, right in fashion, sound in quality.

Case in point . . . these two suit dresses in a sheer crepe that drapes beautifully, cleans beautifully, expresses perfectly the personality of Eisenberg Originals. Eisenberg & Sons, Inc., Merchandise Mart, Chicago

A BLOOMSBURG proven-quality rayon fabric woven with *Celanese** yarn.

*REG. U. S. PAT. OFF.

Soldier Blue

two-piece suit with postillion shoulder cape and slender all-round pleated skirt. *Also in gray, and brown . . . $98.50.*

I. MAGNIN & CO.
CALIFORNIA — SEATTLE

Choose a Shagmoor

for active service on the home-front!

War times demand drastic changes in our way of living: Simpler clothes that won't go out of style in a season. Better clothes that will wear longer. Classic styles that will serve many purposes. And these are the very qualities that have made Shagmoor a great name in coats! In superbly serviceable, 100% wool tweeds, monotones, or downy-soft, feather-light Shagmoor Alpaca... grand for cool days or chill evenings. For war-work...for home-work...for every moment of your active life...one of these all-purpose, all-weather coats is an imperative Spring investment!

*This label is your guarantee it's a genuine *Shagmoor*
*Registered U.S. Pat. Off.

AT BETTER STORES EVERYWHERE

Write for complete booklet of Spring styles

LINDER BROS. *The House of Shagmoor*

512 SEVENTH AVENUE, NEW YORK

No. 474—Shagmoor Monotone or Tweed $35. Shagmoor Alpaca $45

"My skin can't stand cold, biting winds — so I use

Dorothy Gray

Sensitive Skin Cream"

● Pure, bland, light—Sensitive Skin Cream is the Dorothy Gray emollient created especially for *delicate* skins . . . *fussy* skins . . . skins that rough up easily yet resent "heavy" creams. At bedtime, smooth it all over face and neck. It works *gently, soothingly*. Overnight, Dorothy Gray Sensitive Skin Cream helps a dry, wintry complexion look smoother-to-the-eye, softer-to-the-touch! $2.00, $3.75.

Copyright, 1942, by Dorothy Gray, Ltd.

"Special Dry-Skin Lotion—skin-softener and powder-base in one!"

● A powder base that helps soften your skin all the time it's on! Lends dry, weathered-looking skin a smooth finish . . . helps powder cling *without caking*. Special Dry-Skin Lotion is a favorite with women who ski, skate, face wintry blasts. Becoming overnight cream. Soothing body-rub. $1.

"Portrait Face Powder is perfect for my fussy complexion!"

● Another Dorothy Gray boon for sensitive skins! Portrait Face Powder is pure, sheer-textured . . . free of starch, orris, or other ingredients generally suspected of arousing allergies. Imparts a look of glowing clarity to dull complexions! In skin-tone shades, $1.

These and many other *exquisite Dorothy Gray preparations at important department and drug stores*

DOROTHY GRAY

683 FIFTH AVENUE . . . NEW YORK CITY

American design of Beauty

One pair, or two, won't do. You need all three different kinds of Daniel Green slippers. Then you'll always be sure of the style, suitability, and all-important comfort of your leisure footwear. . . . But make certain that they really are Daniel Greens. . . . No one else makes all three kinds: "Comfys" for the bedroom, "Outdorables" for casual outdoor wear, and "Indorables" for your indoor leisure.
DANIEL GREEN CO., Dolgeville, N. Y.

DANIEL GREEN Slippers

COMFYS* • INDORABLES • OUTDORABLES
*REG. U. S. PAT. OFF.

MARSHALL FIELD & COMPANY

CHICAGO

George Platt Lynes

Day's end . . . when the little stars of the Spring Collections shine with a quiet allure . . . altogether this year's. Dresses to change into for cocktails, for dinner; dresses to be complemented by fanciful hats, long gloves, pretty shoes. Here . . . slim black rayon crepe with a small built-in cape, crossing at the bodice; lattice edging beautifully made of the same crepe. Navy, too. $89.95. In the 28 Shop.

28 SHOP

KURT SCHELLING

South American Jungle Print ~ brilliant tropic flowers interlaced with sultry green on vivid cyclamen pink ~ figure flattery in exquisite SNOWKREPE* woven of BEMBERG* rayon . . . 39.95

LORD & TAYLOR
New York

I. MAGNIN
California

JULIUS GARFINCKEL
Washington

*REG. U. S. PAT. OFF. ©1942 AMERICAN BEMBERG CORPORATION

LOOK PRETTY AS A PICTURE *high purpose of new hats by great milliners plentiful in our spring collection. The hats pictured without duplicate in Chicago*

CARSON PIRIE SCOTT & CO

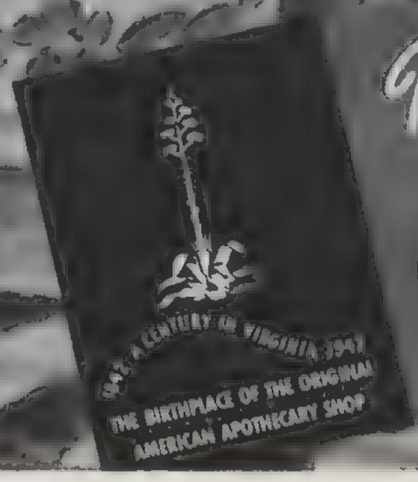
Formulae for Sorcery

in hand-painted adaptations
of old-fashioned

APOTHECARY JARS

The old apothecary jar—ancient symbol of the chemist's art, cupbearer to romance and beauty for centuries—comes back in bright new guise to grace your beauty shelf or powder room. The graceful Orloff jars contain modern allurements—a complete collection of sorcerer's accomplices, carefully compounded for your toilette, and intriguingly scented with "Attar of Petals"—a new flower fragrance, vivid and arresting as a tropic garden.

COLOGNE, *lighter, more spicy, for daytime and outdoors,* 4 oz., $1.25
TOILET WATER, *refreshing undertone to gala afternoons and nights,* 4 oz., $1.50
TRIPLE EXTRACT, *a deeper, richer fragrance to wear as a perfume,* 4 oz., $2.00
BATH ESSENCE, *concentrated flower extract to perfume your bath,* 4 oz., $2.50
TOILET SOAP, 3 cakes for $1.00 ... DUSTING POWDER, $1.50
Created by Jean Vivaudou, Eminent designer and parfumeur



Premiere Showing
AT THALHIMERS
CENTURAMA
RICHMOND · VIRGINIA

CENTURAMA

MARKING A CENTURY BEHIND US . . . A CENTURY BEFORE US

• A century ago, Virginia aristocrats came to Thalhimers to choose the rich fabrics for the candlelight and carriage clothes expressive of their sheltered lives. • Today, the modern Virginia woman comes to Thalhimers for her clothes . . . frankly casual . . . forthright . . . functional. • Through one whole century . . . through wars and peace . . . through crisis and calm . . . Thalhimers has been the magnetic center for the woman whose ideas in fashion change, but whose ideals of fashion remain ever constant.

1842 · a century in Virginia · 1942

THALHIMERS

RICHMOND • VIRGINIA

A Nettie Rosenstein Casual Suit in Centurama Beige...one of a group of colors inspired by the Century Plant, symbol of our Centurama.

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GREEN
ARROW
smartest new
color
for spring
Sponsored by the COLOR GUILD
MILLINERY by Vogue Hats, Garfunkel Makers
SPORT DRESSES by David M. Goodstein
BAGS by Coblentz
FOOTWEAR by Newton Elkin
COSMETICS by Helena Rubinstein
GLOVES by Wear-Right

Town and Country shop
Birds of a feather . . . 100% all wool herringbone tweed, soft as down, yet with all the stamina required for these days of responsibility and endless tasks. A vent back coat classic, and two piece suit that begin season after season of importance this very moment. Sand dune beige, cloud grey, heaven blue. 12 to 20 and peerless investments at 19.98 each.
100% WOOL BY DEXTER . . . FULLY LINED IN EARL-GLO MENSWEAR RAYON TWILL.
ARNOLD CONSTABLE
FIFTH AVENUE AT 40TH, NEW YORK • NEW ROCHELLE • HEMPSTEAD

Legs are young—

in

QUAKER STOCKINGS*

Stockings may change—but not how Quaker makes them. So if your dealer is a bit smug when he offers you Quaker stockings it's because he *knows* that there are no finer. And it's probably his private opinion that they have no equal.

QUAKER LACE COMPANY, Hosiery Division

330 FIFTH AVENUE, N. Y

*Reg. U. S. Patent Office

Today, you've got to look ahead when you buy a corset!

You want your corset to *last*... You want a corset that you can get into easily...without strain, without struggle, without pulling it all out of shape. A *long* Talon corset fastener accomplishes this for you...helps to lengthen the life of every garment it's in!

You need these two special features... The exclusive automatic self-lock that won't slip open accidentally...The patented method of insertion and reinforcement which helps your Talon corset fastener to withstand strain. Yes, today, you appreciate more than ever that this infinite attention to detail in adapting Talon fasteners to corsets—and other types of merchandise—brings you the utmost in long-lasting, free-from-trouble service.

"TALON"
REG. U.S. PAT. OFF.

THE DEPENDABLE SLIDE FASTENER

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Made by TALON, INC.
MEADVILLE, PA.

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We are proud to have been given these responsibilities:

To supply Talon fasteners for a wide variety of Army and Navy uses.

To make precision ordnance parts and also precision gauges essential to the manufacture of munitions.

To release metals needed by our Government and to use our research and engineering facilities for perfecting new materials (metals and non-metals) that are less important for war production.

In order to execute this all-important program, the production of Talon fasteners for commercial use cannot be maintained at the usual level.

SCHOOL

including summer

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For boys 8 to 15. On Shenandoah River in the Blue Ridge Mountains—100 miles from Washington. Complete equipment and recreations—horses—woodcraft. Operated by Massanutten Military Academy. Address CAMP LUPTON, BOX V, WOODSTOCK, VIRGINIA.

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40 MILES WEST OF WASHINGTON, D. C.

Boys to 15. All sports, riding, tents, woodcraft, etc. In hills. Farm and woods. Fee $225.00.

EDWARD V. WILLCOX, LEESBURG, VIRGINIA.

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INDIAN, COWBOY, MAGICIAN—ON STAFF

Christian boys, 3-17. Poconos. Near N. Y. C. and Phila. Riding, sailing, etc. Booklet. DAVID V. KEISER, 7733 MILL RD., ELKINS PARK, PENNA. Call N. Y. SAc. 2-7681—Phila. Melrose 1682

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July 5-Aug. 30. Frequent cruises in sub-chaser. Expert instruction in rowing, sailing, swimming. Boys 10-20. Tutoring available. Dorms, two large gyms. Incl. fee. Limited enrolment. REAR ADMIRAL S. S. ROBISON, USN (Ret.), BOX 14, TOMS RIVER, N. J.

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Sea Camps. For Boys. Brewster, Mass. Cape Cod. Superb Sailing. Canoeing. Deep Sea Fishing. Riding. Cabins. Tutoring. Camp Mother. Nurse. 5 Age Groups. Naval Unit. Booklet. Wono, a separate camp for Girls 6-16. H. V. DODD, AUBURN, MASS.

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On Lake Fairlee, Ely, Vt. Essential training for boys 7-16. Fee includes riding, canoe and mt. trips, golf, sailing, riflery, music, hobbies. 3 age groups. Cabins. 125 acres. 29th yr. Catalog. D. R. STARRY, 72 DRUMMOND AVE., CHEVY CHASE, WASH., D. C.

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In foothills of White Mts., on Great East Lake, Acton, Me. 50 boys, 8-15; mature, professional staff. Beautiful country, many camping sports, trips. For fun, skills, confidence, self-discipline. C. N. HOLMES, HDM. HAWKEN SCHOOL, SO. EUCLID, CLEVELAND, O.

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ON LAKE MAXINKUCKEE

EIGHT HAPPY WEEKS OF CULVER TRAINING

In NAVAL SCHOOL or CAVALRY CAMP (boys 14-19) and WOODCRAFT CAMP (boys 9-14). Regular Academy personnel. Exceptional housing, dining and medical facilities. Emphasis on correct posture, initiative, courtesy, Christian character. Optional tutoring. All land and water sports. Moderate cost. *Specify catalog desired.*

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GREEN RIDGE *"THE CAMP OF THE FUTURE"*

GRANVILLE, VT. Forty boys, ages 13-20. Combines a work-sports program on 400-acre mountain farm. Build your cabin, grow your food, prepare for the future. Horses, baseball, water-sports, trips. Wages paid for work lower tuition cost. Something new in camping. Write for Booklet. Please give age.

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Accredited summer session with complete activities program. Established in 1926 to speed up preparation for college. Extended to year-round educational system in 1928. Geared to a thorough time-saving program, Wassookeag is prepared through years of experience to meet the demand that boys save a year in school.
Lloyd Harvey Hatch, Director Dexter, Maine

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For girls 7-18 **Rhinelander, Wisc.**

Private Lake. Altitude 1750 ft. 300 Acres. Riding; Sailing; Swimming; Canoeing; Tennis; Golf; Fencing; Dancing; Crafts; Dramatics; Screened Cabins. Staff of College Graduates, Physician, Nurse and Dietitian. 25th Season. Booklet—LOTTA V. BROADBRIDGE, 1001 BUCKINGHAM ROAD, GROSSE POINTE, MICHIGAN

Affiliated with Camp Deerhorn for boys.

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A ranch camp for girls in Cimarron Canyon, N. M. All western camp & ranch activities with swimming & riding daily. Climate dry & cool. Frequent pack trips & motor trips. Catalog. MINNETTE THOMPSON BURK, DIRECTOR, UTE PARK, NEW MEXICO.

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Ranches. For girls 6-21. Thrilling (and safe) summer on ranch in Rockies, riding daily, exploring trails; pack trips. Swimming, tennis. Courses in practical arts, first aid, child care. Careful supervision. MRS. ROBERT R. POTTER, COLORADO SPRINGS, COLO.

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FOR GIRLS 7-18. ON TORCH LAKE

"Michigan's Riding Camp". Sailing, Swimming, Tennis, Crafts, Trips, Dramatics—Music. Separate Junior camp. For catalog, address: MRS. M. V. EDER, 5691 BELMONT AVENUE, CINCINNATI, OHIO.

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Camp of Happiness. 2000′ on beautiful lake in the Poconos. Attractive log cabins and lodges. Junior, Senior and Nursery Camps. Counselor Training. All usual sports. Riding and trips in fee. 27th year. MRS. O. V. PAXSON, BRYN MAWR, PENNSYLVANIA.

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In the heart of the White Mts., Conway, N. H. 21st yr. Seniors, Juniors, Midgets, 6-18. Mountain camping trips. Riding, crafts, dramatics. Counselor Training Course, girls 17 up. Catalogue. HOPE V. ALLEN, DIRECTOR, 118 ELGIN ST., NEWTON CENTRE, MASS.

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At Peterborough, N. H. 500 acres on large private lake; expert instruction in all sports. Three groups: Seniors, 14-19; Intermediates, 9-13; Juniors, 5-8. Counsellor training. Riding in fee. ERNST HERMANN, DIR., 22 EVERETT ST., CAMBRIDGE, MASS.

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FAIRLEE, VERMONT **38TH SEASON**

Aloha Camp for girls 12 to 18
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Ages 8-19. On Lake Champlain. French and Spanish with native councillors. Daily riding, sailing, water sports, first aid, tennis, dancing, dramatics, art, music. 19th season. Junior Unit. MRS. E. V. CHASE, ECOLE CHAMPLAIN, 400 WEST 119 ST., N. Y. C.

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On Lake Champlain. Girls 8-16. Riding, tennis, swimming, trips, etc. Excellent equipment. Outstanding music program; instruction in piano, violin, cello. Frequent recitals. Inclusive fee. MISS MARY SLEEPER, NORTHAMPTON, MASSACHUSETTS.

TEELA-WOOKET

The Horseback Camps, Roxbury, Vt.
A glorious summer of riding, sports, adventure! Beginners' mounts, show horses, hunters, jumpers. Water sports, golf, archery, crafts, outdoor theatre. Trips. **Attractive rates and no extras.** Catalog.
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When writing to us for advice on the selection of a camp it will help us to serve you if you will tell us about your child—age, sex, aptitudes and particular interests.

VOGUE'S CAMP BUREAU

CO-EDUCATIONAL SCHOOLS

CHERRY LAWN SCHOOL

A progressive school. Thorough academic training; expression in the arts; outdoor life. 28-acre campus, 40 miles from New York. Primary grades through college preparation. DRS. CHRISTINA STAËL AND BORIS BOGOSLOVSKY, DIRS., BOX V, DARIEN, CONN.

SANFORD—SUNNY HILLS

College Preparatory and Lower School. Wholesome home life in attractive country setting. Modern methods, small groups, and individual attention. Fully accredited. Music, art, crafts, and creative hobbies. Send for Booklets. BOX V, WILMINGTON, DELAWARE.

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FOR WOMEN

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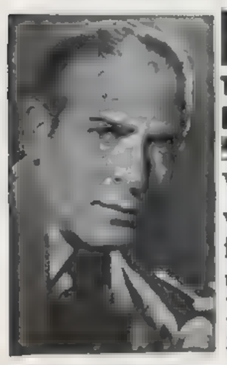

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In Celanese printed jersey, a rayon fabric . . . styled by the House of* **Queen Make**
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by Du Barry

Photograph taken at the Cotillion Room, Hotel Pierre.

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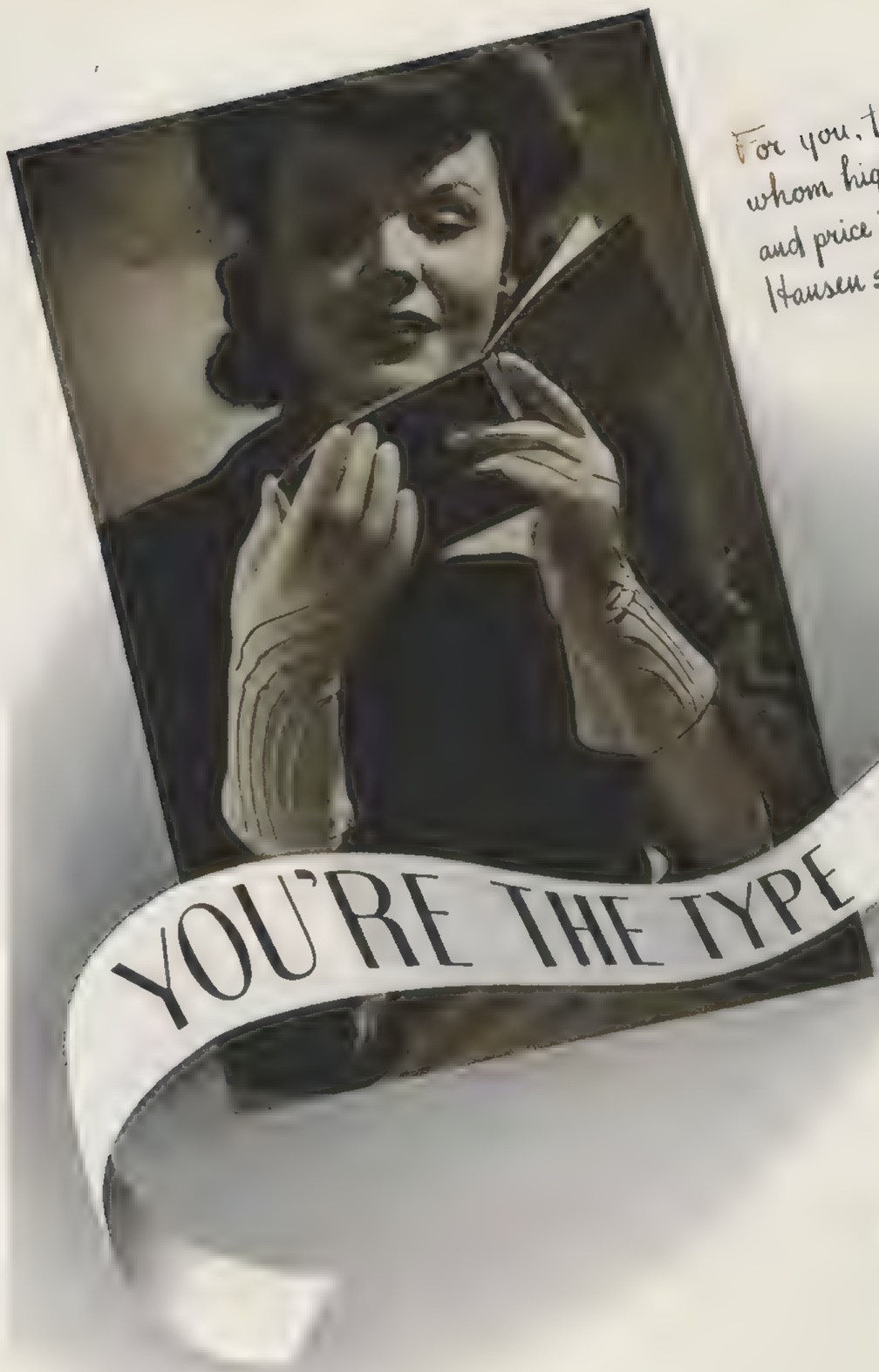

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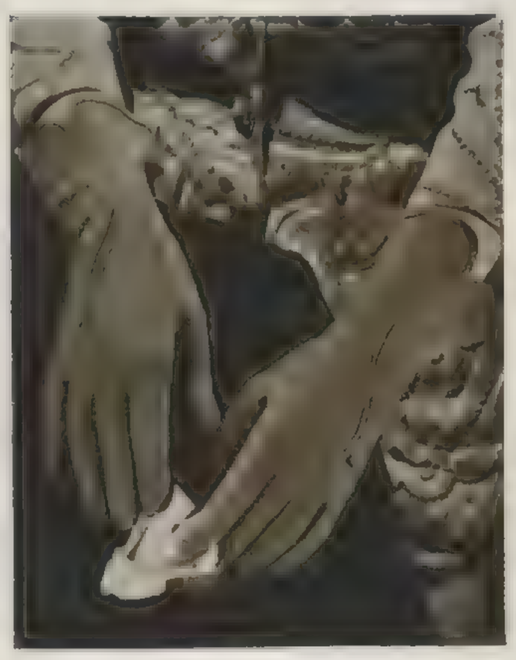

Your life is fun! You go places and see things! You like excitement and this new Hanglo rayon Hansen glove with frivolous detail.

COLLEEN $1.25

Yours is the essence of good taste. Your clothes are elegant, reserved, as perfect as these exquisitely detailed Hansuede double woven cottons.

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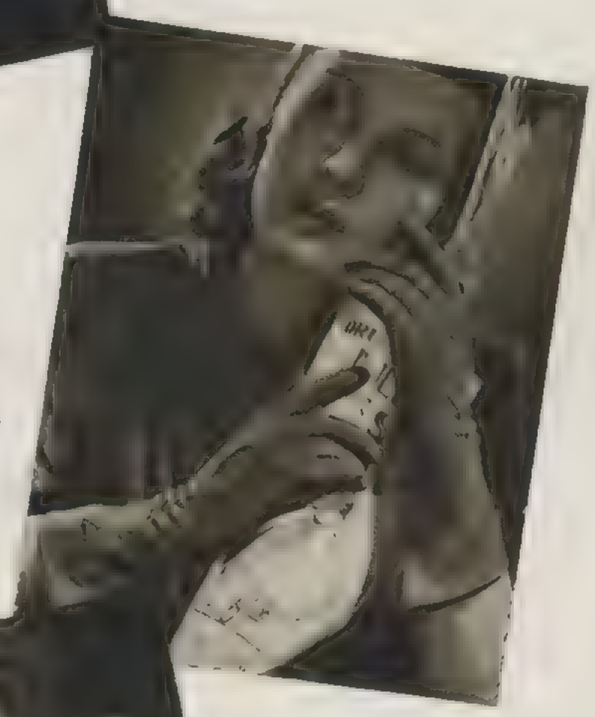

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Costumes . . . EISENBERG ORIGINALS

Dye to match your costume

HANSEN GLOVES

NEW YORK MILWAUKEE CHICAGO

Vogue's ADDRESS BOOK of shops, services, and restaurants

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

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SPRING FURS individually styled by Molot, formerly with Bergdorf Goodman Fur Corp. Jackets of Sable Dyed Fitch, scarfs of Baum Marten, Stone Marten and Hudson Bay Sable. Molot, 21 E. 56 St., N.Y.C. WIckersham 2-6261

RICHARD KOPPEN, formerly with Gunther's, re-designs, remodels, repairs and relines your furs at reasonable prices. Also showing latest models in fine furs. Skilled workmanship. 17 West 45th St., New York. BRyant 9-3368

NATURAL RANCH MINK. $995! (We invite comparison.) Select your own bundle of dark-brown skins and our skilled designer will create the coat of your dreams. Simon Levy & Sons. Est. 1884—122 E. B'way. BA 7-2730

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YOU WILL FIND OTHER INTERESTING SHOPS AND SERVICES ON THE FOLLOWING PAGES

FURS BOUGHT

WANTED! WORN FUR COATS! Highest cash. For mink, persian, seal, leopard & other fine furs. Also gentlemen's clothing. Out-of-town customers invited. Licensed—bonded. I. M. Fur Co., 1 W. 34, near 5 Ave. WI. 7-7969

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HAIR COLORING DONE SCIENTIFICALLY on grey and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., New York City. Telephone PLaza 3-0591

FRANÇOIS HAIR COLORING SPECIALIST, will restore your hair to its natural color and lustre. "Badly Dyed" or "Over-Bleached" hair expertly corrected. Free consultation. François, 11 East 45th Street, N. Y. C.

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LURA DE GEZ, 714 5th Ave. (bet. 55 & 56 St.). Creator of 3-inch cut. A glamorous, casual coiffure. Hair coloring. Manicuring. Pedicuring. Custom Permanents from $10. Difficult hair problems our specialty. CIrcle 7-5818

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PIERRE TRANSFORMATIONS, of artistry and unexcelled workmanship, have become a tradition of quality maintained for over 30 years. Made of finest naturally wavy hair. Absolutely undetectable. 37 W. 57th St., N. Y.

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EMME is just the one you're looking for to make your new suit hat for Spring from your own material. Or choose a sparkling stitched sailor from her collection! From $12. Emme, 21 E. 56 St., N. Y. C. ELdorado 5-9865

Vogue's ADDRESS *of shops, services,*

(Continued from page 25) tempted to touch it to be sure it's really yours. Miss Garfield's work is based, not on *chichi*, but on common sense, and it certainly brings results.

THE LONG AND THE SHORT. Will you wear your hair long or short? This question is almost certain to arise in today's double-duty life. There seems to be more than one theory on the subject, but, in any case, one thing is certain: trimness plus femininity is definitely the order of the day.

....Christian Frederick Jungst, 19 East Forty-Seventh Street, advocates shorter hair—as short as possible. Don't be alarmed, however; there is no danger of anything as drastic as a return to the shingle.

This Jungst short cut is soft and exceedingly feminine. The hair falls into swirls and childlike curls, which thrive on hard brushing. And Mr. Jungst is a believer in the old-fashioned, hundred-strokes theory, which he feels essential to the well-groomed head. He slyly adds that brushing is good exercise....

....By contrast, Robert, at 642 Fifth Avenue, likes short hair only for the active soldierette, as he calls the volunteers in uniform. He considers long hair the only way to beauty and substantiates this claim by illustrating the countless ways long hair can be coiffed....

....Howard, of 9 Rockefeller Plaza, is again an all-out supporter of short hair. Short hair for everyone, Howard says. Incidentally, this obliging hair-dresser makes later-than-usual appointments: you can schedule a permanent for as late as six o'clock at night. What a boon to 9 to 5-ers!

....L. André, 509 Madison Avenue, has a most specialized hair philosophy. He spurns the faddish and strives above all else to work out a hair-do just for you. His great forte, in our opinion, however, is his ability to contrive something smart and becoming, which is also practical and amazingly long-lasting.

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MAURICE BABANI presents at leading N. Y. stores, his new perfume Princesse Nefertiti. A lasting & fascinating essence, used & made famous by the Egyptian Beauty. Perfume 1 oz. size $15. Toilet Water 8 oz. $4.75

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ARE YOU WARDROBE WEARY? Discover The Dressing Room Re-Sale Service. Slightly used apparel of the better sort resold. 41 West 51st Street, New York City, Telephone ELdorado 5-1344. Hours from 12 to 6:30

FORGET BIRTHDAYS, ETC.? Send us your list of important dates. Unique reminders mailed 12 days in advance. Dependable service. 15c per date. Min. fee $1. Harry Glidden, Jr., 30 Western Promenade, Auburn, Me.

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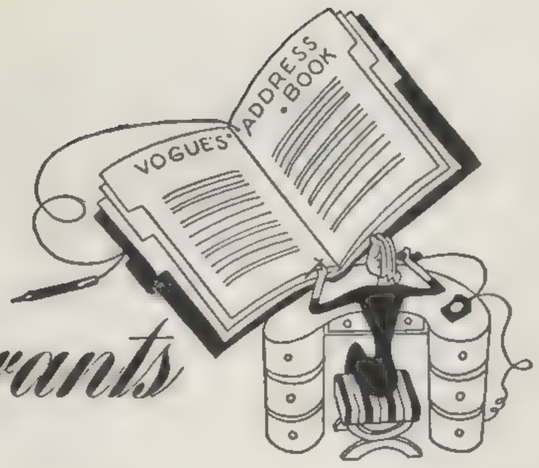
YOUR SHOPPING TOUR can start and finish right on these pages. Make this section your reliable information center for tips on what and where to buy for your wardrobe, for your household and for all sorts of gifts

BOOK *and restaurants*



To accomplish this, André follows the natural bent of the hair. And, he, too, preaches plenty of brushing, Madame....

....The underlying principle of Émile, 30 Rockefeller Plaza, is naturalness. Mr. Émile has no pronounced length theories, but insists that hair must have a highly polished, well-cared-for look. He claims no hair-dresser can compensate for that. It is the health of the hair that counts. And it's only lustrous hair that can be successfully translated into the prevailing form of temporary fashion.

WRAP UP WARMLY. There are still some bitter, windy days ahead, days to heed that familiar injunction of your childhood. And, if your last year's fur coat is suddenly showing signs of wear and tear, we have some first-aid suggestions to offer. Take it down to Simon Levy and Sons, 122 East Broadway. (Mr. Levy is one of those proverbial "little men," hiding off the beaten trail, who manages to do a thriving business anyway.) He's a whizz at remodeling and repairing and makes new coats, as well. His prices are moderate, and his handling of the skins both deft and smooth. If there isn't a model to suit your needs, Mr. Levy will design one.

IN THE BAG. With everyone thinking, talking, conservation, it is doubly important to give extra care to all possessions. Following along this train of thought, here is an address to treasure. Tucked away on the eighth floor of 424 Madison Avenue is a little shop run by A. L. Workman. Mrs. Workman is a bag specialist. She repairs, restyles, cleans, copies, or just designs especially for you. Whether it's your favourite alligator bag that needs relining; or a piece of an old Paisley shawl to be made into a wonderful Victorian purse; or some material left over from your spring suit to be made into a slim envelope—Mrs. Workman will take over. She does really beautiful work, and her charge is moderate. For instance, relining runs from $5 up.

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REAL SHETLAND Sweaters Hand-loomed, hand-finished, style-perfect classic cardigan $6.75, slip-on $5.75. Save money by mail—25 shades. Write for color card. Village Yarn & Tweed Shop, Framingham Center, Mass.

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GOURMET'S GUIDE

SELECTED RESTAURANTS IN AND OUT OF TOWN

NEW YORK CITY

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DIVAN PARISIEN—17 East 45th St. Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad. Luncheon and Dinner. Finest vintage wines, liquors. Air Conditioning. MU 2-9223.

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VOGUE'S TRAVELOG

a directory of fine hotels and resorts

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THE DOG MODE

AFFECTIONATE, strongly attached to his owner, and especially fond of children, the Great Dane is a brave, faithful friend, ever ready, if necessary, to risk even his life in defense of his master's person or property. Ann and Norman Bagshaw with Ch. Fabian of Warrendane

LIKE other dogs who started historically as warriors, the Great Dane has settled into ornamental and peaceful pursuits, but he is still alert to the main danger, that master's baby may be menaced, and woe be to the menacer if a Great Dane is around. J. W. Lundeen owns this dog

THE noblest of all the canine race is undoubtedly the Great Dane. He possesses all the good qualities by which the large breeds are distinguished, and surpasses all others in vivacity, imposing size, and gracefulness of movement. Harlequin puppies; owner, B. H. Wilson

THE Great Dane is an impressive figure with his great size and beautiful, powerful body offset by his gracefully arched neck and finely chiseled head. He presents a majestic appearance not matched by any other breed of dog. Ch. Fergus of Daynemouth. Lee Garnett Day

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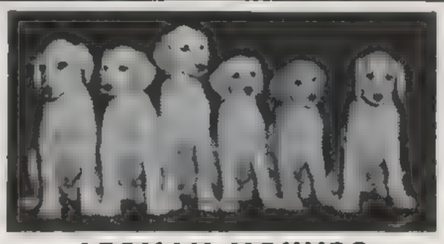

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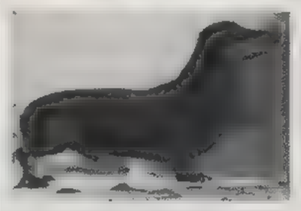

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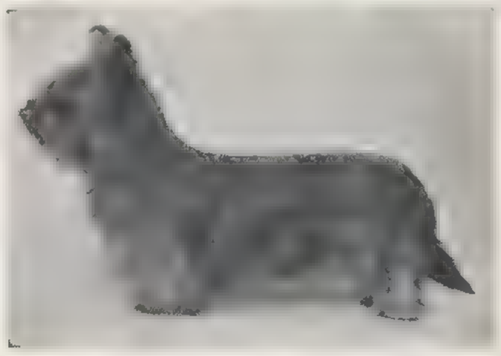

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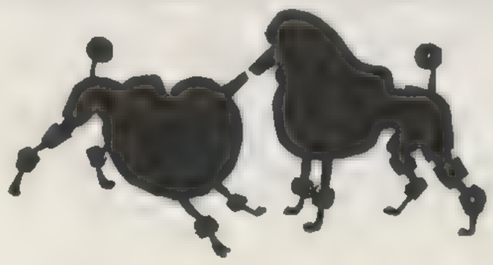

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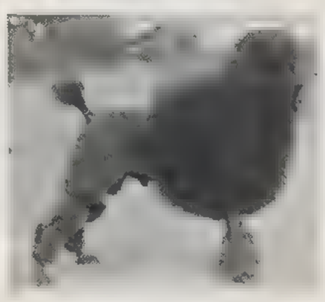

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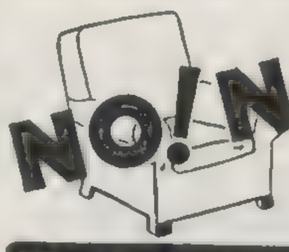
THE DOG

WHILE it is conceded that the Great Dane was fostered and developed in European countries, practically all the Great Danes in America today are American-bred. 1449 registered in 1941. Ch. Gustavous of Brae Tarn and Ch. Molly of Brae Tarn; owner, Mrs. Helen Bear Crystal

THE Great Dane's popularity in America is growing with astonishing rapidity. People are beginning to realize what a grand playfellow and pal the big fellow can be. He is now accepted as one of man's best friends. Ch. Jansen of Brae Tarn. Owner, R. A. Cavenaugh

THE grown Great Dane is a home dog. He does not require a great amount of exercise, and a couple of long walks each day will suffice. He eats more than the average dog, but the security he gives makes up for the extra expense. Victoria Regina II.; owner, Helen Bear Crystal

Kennel and dog accessory advertisers will be glad to give first attention to letters from readers who mention the Dog Mode of Vogue



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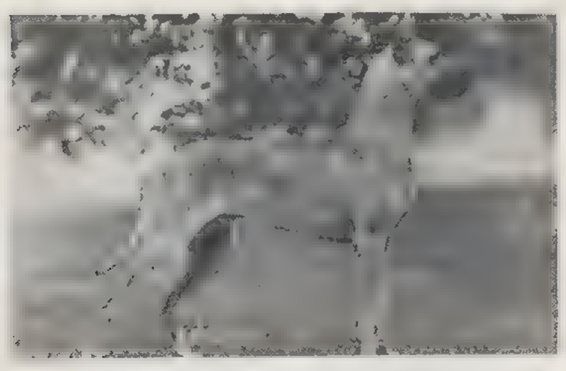
MODE

Featuring Great Danes



THERE are five different colour types of Great Danes: Brindle, Fawn, Black, Blue, and Harlequin. The Great Dane's head is his most impressive feature, symbolical of intelligence, dignity, and strength of character. Superman of Walnut Hall; owned by Mr. Harkness Edwards

As the descendants of those brave people who came over on the "Mayflower" talk with pride of their forefathers, so, too, do breeders and lovers of the Great Dane refer to the noble lineage of the Great Dane dog of today. Fawn Great Dane puppies; owner, Mrs. W. O. Bagshaw

As a puppy, the Great Dane is a clumsy little fellow who quickly wins your affection. He will grow to be a large, sturdy dog if common sense is used in raising him during his puppy days when he grows fastest. A Pacific coast product, Estid Zita; owner, Ernest E. Ferguson

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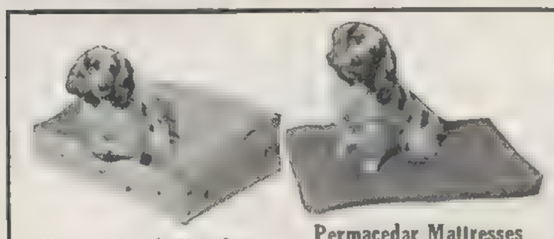

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420 Lexington Avenue New York, N. Y.

Vogue's PHOTOGRAPHIC CONTEST

FOR COLLEGE SENIORS MEN AND WOMEN

Below you will find the fourth (and final) set of problems in Vogue's Photographic Contest. Entries must be mailed not later than April 20th.

PROBLEM NO. 7

Take a close-up photograph (head, shoulders and hands) expressing some intense emotion: fear, joy, sorrow, pain, mirth.

This photograph will be judged on the photographer's ability to direct his models and to carry out an illustrative idea.

PROBLEM NO. 8

Take a photograph embodying your idea of what kind of photographs you would like to see in Vogue. Imagine that you are commissioned to do a full page photograph. It need not be a fashion photograph. It can be a portrait, a sports, dance or theatrical picture, an outdoor or travel scene—anything which you feel would make a good page and would be of interest to the readers of Vogue.

★

For both of these problems, send an 8 x 10 inch enlargement on semi-mat paper, double weight, unmounted, without white border (cropped right to the picture). Prints must have brilliancy and sharpness. They must be finished in blue-black tones. Do not submit prints on cream or buff paper.

★

The winners of Vogue's Photographic Contest will be announced on or about June 15, 1942, and will join Vogue's New York studio for a period of at least six months. Upon satisfactory completion of the period of apprenticeship, winners will be eligible for a permanent position with Vogue. In addition to the two career awards—one for men, one for women—cash prizes and honourable mentions will be awarded for the best photographs on each problem.

First Love

As feminine as your powder puff...with a madcap bow and golden spice accents . . . a Peacock shoe that's planned to make you lovelier. In Maraca Brown twill with brown patent trim and heel. Also in black twill with patent. Sizes: 4 to 9. AAAA to B. $9.95

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Ancient Buddhism and modern jewelry both show the visitor to Gump's the genius of China's artists in such creations as these. . . . Inquiries promptly answered.

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"OUR TOPPER"

to wear season-in-season-out. 100% wool, fully lined. Black, white, navy, Kelly green, beige, gold, periwinkle blue, red, brown. Sizes 10 to 20. **19.95**

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354 Post St., San Francisco

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defense hour favorite...

Unlined, bootmaker's tan calf, perfect-fitting last, oil-treated flexible welt sole, solid leather grooved heel. Joseph's new wonder shoe for busy defense hours! *And* its color goes with everything!

4-9, AAAA-B. 8.95

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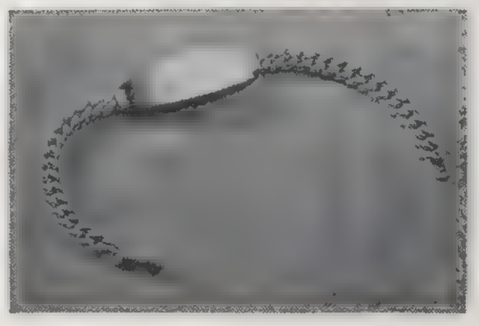
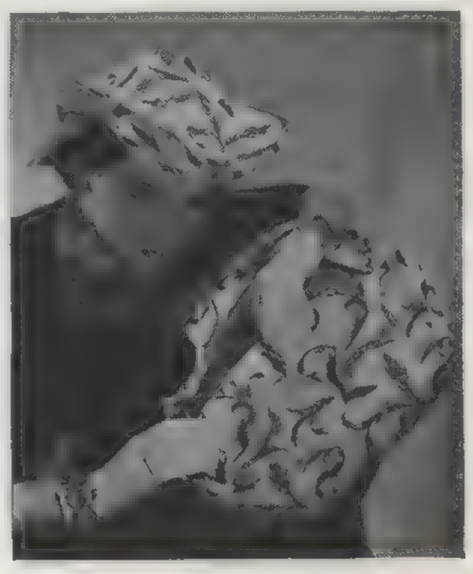


For Him or You. This sturdy sterling silver identification bracelet will look fine on *his* wrist or, as a matter of fact, on yours. It's made by S. Kind and Sons (Chestnut and Broad Streets, Philadelphia) and costs $4.50. Engraving is additional.



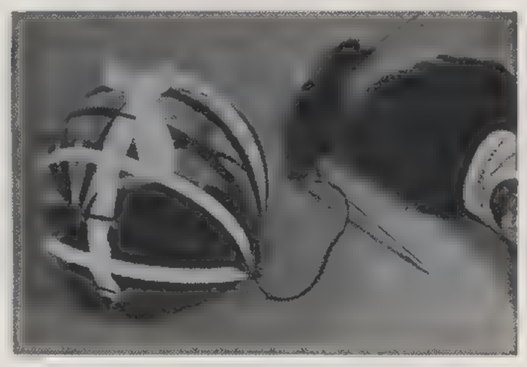
Three-Fold Shadow. This triple-brimmed printed piqué hat is perfect to shade your eyes from that piercing (and oh so lovely) Southern sun. Besides being flattering, this is the kind of hat that stays securely on your head. Designed by Rose Saphire (501 Madison Avenue), the hat costs $30, and the bag to match is $18. Incidentally, in case you have no piqué predilections, this three-brimmer looks just as smart made of felt or straw.

Shaker Chicanery. When your mood's champagne, but your cellar isn't, you might mix your bar metaphors, as we've done here. Yes, those are cocktail glasses; and yes, that is a champagne bottle, *but* . . .

Though the glasses are authentic enough, the bottle, a life-sized replica of a champagne bottle, is, in fact, a cocktail shaker. (Don't worry about getting ice into it, either, for the entire neck screws off.)

This amusing idea was conceived by W. and J. Sloane (575 Fifth Avenue). The quart-sized shaker costs $7.95, and it should surely prove the gayest addition to your grog tray.

To Have and to Hold. This clever little device, called Yarnest, was designed to keep your knitting yarn out of harm's way. It feeds the yarn out smoothly and eliminates danger of tangling. This gadget costs only $1 at Alice Maynard (558 Madison Avenue).



The Lady Is a Smoker. If such is the case, here is a smoking set with undeniable appeal for a woman. It's as modern as 1942 and as stylized as an Edwardian bibelot. Designed by Mrs. Orlik of Alfred Orlik (421 Madison Avenue) of fine porcelain, bronze-mounted, it has a hand-painted Prince of Wales feather outlined in gold, as decoration.

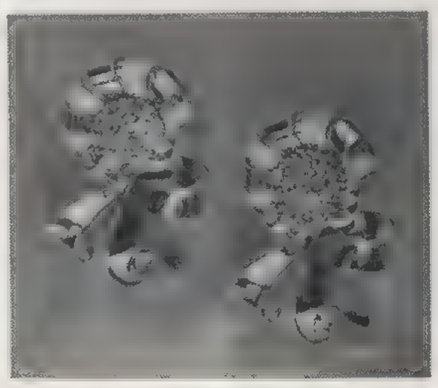
The cigarette-box and ash-tray, together, are $20, and the lighter is $16.50. They come in a powdery turquoise, peach, or a rich ruby-red. Though there's more than a suggestion of the Old World to this set, it was, nonetheless, designed and made right here in America.

Hound

The First Crocus

Neat as a Pin, and oh so flattering, is this navy-blue silk bengaline suit. Adroitly cut, designed, and made-to-order by Samuel Lange (20 East Fifty-Seventh Street), the skirt has soft fullness, and the cut of the jacket contrives to give you a waistline tiny beyond belief.

You'll wear it to luncheon or wear it to tea, and probably for many a don't-dress evening, as well. It costs $155. The hat, also by Lange, of white faille, accordion-pleated, a fascinator, is $25.



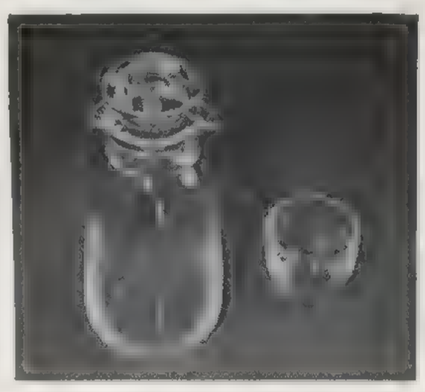
Bejewelled. This pair of cocarde-shaped clips has that good-enough-to-be-real look. They are made, however, of gold-coloured metal set with simulated diamonds and either simulated tourmalines or aquamarines. (These settings are as carefully contrived as in a jeweller's piece.) Find these at Richter's (589 Fifth Ave.); $17.50 apiece.

Active or Passive. Here's a blouse that can go to market, or go to play with equal ease. It's as good for the spectator as for the sportswoman, and, in addition, will look neat and trim under a volunteer worker's uniform.

Simply tailored with a stitched collar, which looks well worn open or closed, this rayon crêpe shirt is sold by Florence Tarrson (550 North Michigan Avenue, Chicago), for the amazingly small price of $2.95.

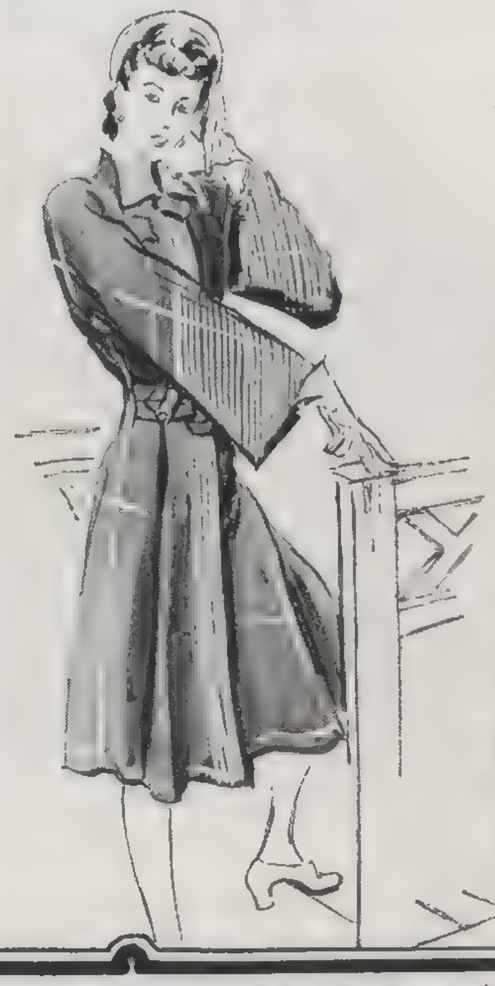
This shirt will take hard wear, as well as untold launderings, and who can ask for anything more?

Short and Stubby. There's a sturdy beauty to this cocktail shaker made by Steuben Glass (718 Fifth Avenue). Designed with that functional simplicity that Steuben does so well, it's devoid of doodads. The clear loveliness and depth of the crystal itself triumph. Undeniably good-looking, the shaker has other virtues. It accommodates the thirst of four persons; has a mouth large enough to swallow chunks of ice; a glass cork made to fit securely; and two-sided pouring facilities. The shaker is $15; glasses, $33 a doz.



VOGUE STUDIOS

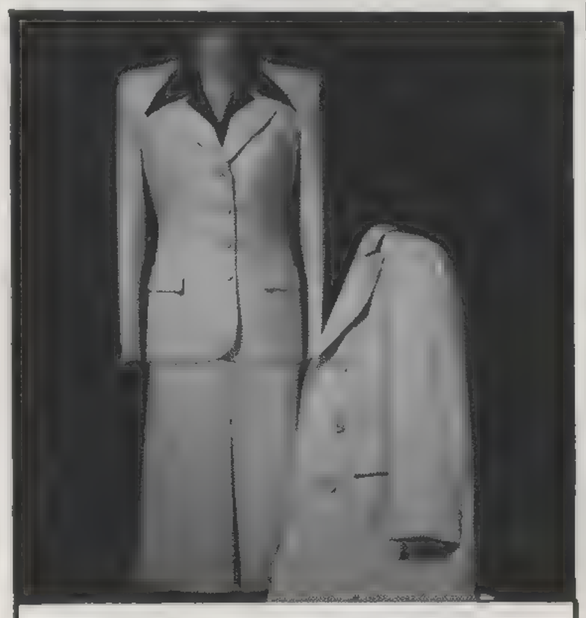
Double Duty. This felt bag is designed to meet some wartime needs. Divided into two sections, it can assimilate the usual purse trivia (and necessities), plus your knitting. Despite these roomy qualities, this bag manages a not-too-big appearance. It comes from Arnold's (534 North Michigan Avenue, Chicago); costs $5.



Adventurous Plaids

FROM a secretly convoyed, perilous crossing these magnificent John Barr plaids and stripes rise to glory in the hands of Armand Scardapane, one of our most forthright creators. From a choice collection we sketch this coat of beige run through with brown; black with white, or powder blue with beige. Misses' sizes...79.90

Jays Temple Place Boston



IT'S A NATURAL

Our famous classic 100% wool Shetlands. A must for every wardrobe! Tailored according to Martha West high standards in Navy, Red, Yellow and Blue.
Size 10—20. Specially priced:
Suit $22.95 — Topcoat $22.95.
Mail orders carefully filled.

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444 MADISON AVE. AT 49TH ST., NEW YORK

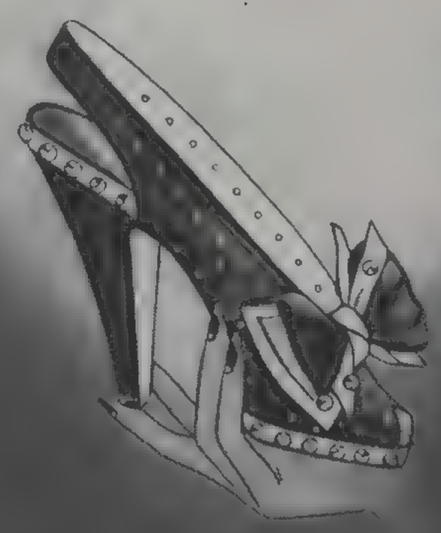
ML

MATERNITY DRESS

. . . the dress that all the smart young things adore! Inspired by a child's smock and just as simple, youthful, becoming. Fullness under the smocked yoke provides the adjustment feature. Neatly fitted back. Rayon print with tiny white flower on luggage, navy, green, royal. 12-20. 5.95
Mail orders 15¢ extra

MARY LEWIS
638 FIFTH AVENUE, NEW YORK

TO CREATE THE ILLUSION OF A SMALLER FOOT



Deb Modes*

"DOUBLE TALK" A conversation-inspiring studded platform, combining suede with calfskin. Black with beige, beige with brown, blue with red. 10.75

C·CRAWFORD HOLLIDGE
OF BOSTON

*Trademark Registered

Not often

does a Pembroke table come so small, and yet have such flawless proportions. The mahogany has a rich, almost luminous tone. These...and the workmanship lavished on this Registered Reproduction make it a rare investment for your home, $73.00.

Price slightly higher west of the Mississippi

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Fifth Avenue at 47th
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WASHINGTON, D. C.
SAN FRANCISCO
BEVERLY HILLS
WHITE PLAINS

TALL GALS!

BONNIE $15.95

NO FRILLS MAR THE SMART TAILORED TRIMNESS OF THIS VERY ORIGINAL PUMP. LONG SLIM FEET ENJOY ALL ITS MINIMIZING TENDENCIES. BLACK OR GINGER BROWN GABARDINE, OR RED KID; HIGH OR MEDIUM HEEL.

SHOECRAFT

603 FIFTH AVENUE • NEW YORK

All sizes 2½ to 12 • AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
Mail orders filled • Booklet V • Charges

"MAYFAIR"

by

bernice charles

711 Fifth Ave., New York

Over $2000 in sales from ONE little ad

One-twelfth of a page, just half this size, with a picture, a description and a price, brought $2163 in mail orders from Vogue's readers to a merchant in a small Arizona town.

Do you have a retail item that is new, smart, different? You, too, can enjoy the thrill and profit of doing a lucrative nation-wide mail-order business.

• Advertising rates are scaled to meet your budget •

Write to Shop Hound Department, and let us tell you more about this profitable retail feature.

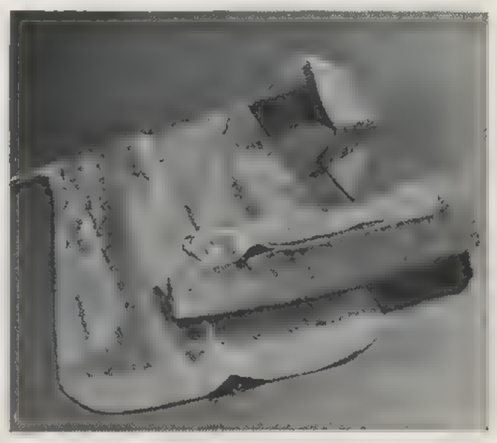
VOGUE Room 1900 • 420 Lexington Ave. • New York City

Shop Hound

Spot-light on the Side-lines. There's a well-cut chemisier look to this woollen sports dress, and, though it will appear on many of the spectator side-lines, we also suggest it to golfers as a perfect nine-hole dress. It has an easy air, and a debonair swing to the skirt. There's absolutely no *chichi* here, only big square buttons and a plain leather belt to underline the over-all simplicity.

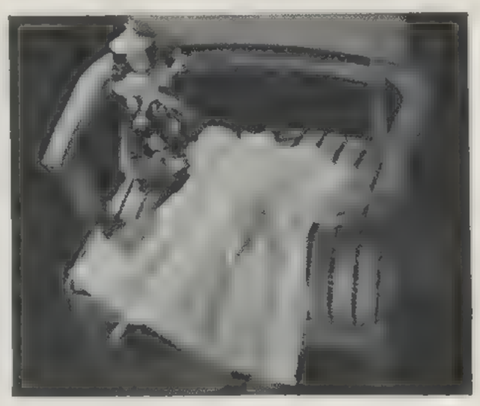
You may order it in beige wool (we are frank to admit a fondness for that colour), or, if that doesn't happen to be your dish of tea, it comes in linen, Botany flannel, or pure silk. It's smart in any of these. You'll find it at Kay Cooley (1561 Washington Boulevard, Detroit), and it costs $39.95.

Beguiling Miss. There's no denying the lure of this bright little hat and scarf. In fact, the pair pack something of a charm wallop. Designed by Helene Garnell (515 Madison Avenue), the two are made of checked taffeta or checked gingham (we definitely lean toward the gingham girl), and costs $27.50 in either fabric. Here is an adaptable hat—it will go with almost any mood.



Combination. Believe it or not, this apron and bag are really one and the same, for, with a couple of easy twists, the apron becomes a knitting-bag. Made of printed cotton at $2.25, or of plain Celanese moire at $3.25, this useful and good-looking two-in-one comes from Sara Hadley (11 East Fifty-Fourth Street).

Toddler's Togs. If a two-year-old miss were to speak her mind about her wardrobe needs, she could not fail to choose this enchanting little dress. (The name of the dress takes this into account, for it's called *Dites Oui.*) Made of white French lawn, trimmed with an entredeux of *broderie anglaise*, and with its diminutive collar, cuffs, and hem edged in Binche lace, here is beguilement beyond words. To top it off, a blue or pink ribbon is laced in and out at the waist, tying in a demure, but very precise, bow just off-centre.

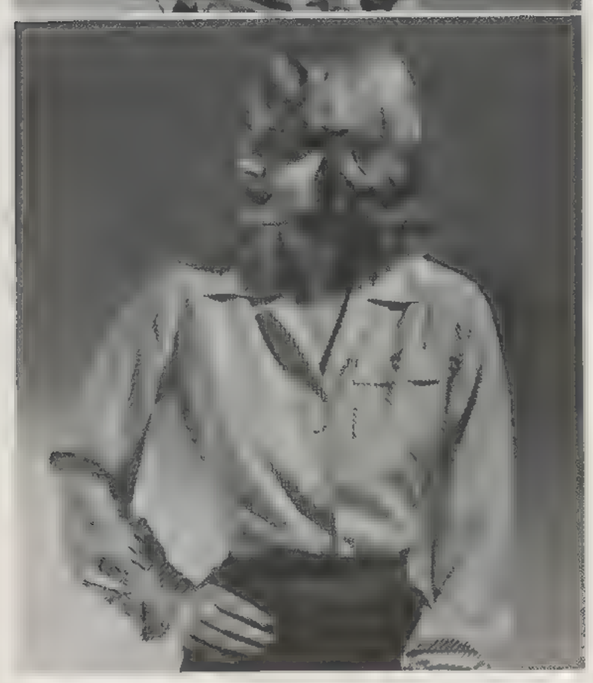


You'll find this miniature mode and the peasant doll, too, at Marcelle Julien (22 East Fifty-Fifth Street). It's surely the way to a small girl's heart, and to her mother's as well.

VOGUE STUDIOS

Playtime. These gay play-shoes are wonderful for country wear; with dirndls, with sweaters and skirts, or with slacks.

They come from Lanz of Salzburg (668 Fifth Avenue) and are made of suède in three combinations of colours—green with red, red with black, or navy with red. They are yours for $6.95.



BIG BOOM FOR BEST'S

5.00 BLOUSES

Red or blue rosebuds on a cream rayon challis shirt. V15—12 to 20

Delicate white batiste with Val-type lace. V16—Sizes 12 to 20

Striped rayon shirt — red, blue, brown with white. V17—12 to 20

Mail orders filled, but none C.O.D.
Please refer to model numbers

Garden City Mamaroneck East Orange Brookline Ardmore Grosse Pointe Cleveland Heights Washington, D. C. Winnetka

THE LIFE OF A PARTY

ENTERTAINING, in these days, is much more than a mere social obligation. You know not only what you want to offer your friends in your house—you know what you want to receive. You want to have a peaceful, attractive evening in the surroundings you love, with the people you love. That in itself makes a party. And, more than ever, your plan for a good party is this: you want your friends to enjoy it, you want to enjoy it yourself.

So you're contented to work on the most basic rules of all. Four things make a good party: your favourite people, your own setting, good food, good wine. Very well, you invite the people you like. The setting is one you chose yourself—to complement you. (The day before a party is no time to question that!)

But, you say, then my worries begin. My cook is no *cordon bleu*. I'm not at all sure about what American wines are good. I wore out all my ideas about menus long ago. Now is the time for someone to come to the aid of my party.

June Platt, wrapped in the covers of her *Plain and Fancy Cook Book*, comes to the aid of you and your party. In fact, *June Platt's Plain and Fancy Cook Book* (published by Houghton Mifflin Company) gives you the incentive to be another Mrs. Platt—a successful hostess with an indefatigable supply of exciting menus and advice about American wines—what to look for in these wines, how to serve them and with what dishes.

Here, for instance, is one of the menus she suggests, which you might try for your next dinner-party:

Purée Saint Marceau
Roast Ducks
Yams and Oranges
California Gamay or Barbera Red Wine
Endives with Mustard Dressing
Pineapple Ice Meringued
Black Coffee
Liqueurs or Brandy

Mrs. Platt's book started out with the idea of being a "plain" cook-book—full of recipes for simple, everyday dishes. But once the book got under way, she couldn't resist including "party" dishes. The result will help you entertain your family, as well as your friends—it will help you plan not only your party dinners, but also everyday, nourishing, inexpensive meals which still manage to be exciting. The historical backgrounds of various dishes are as interesting as the dishes themselves.

Mrs. Platt devotes a whole chapter to menus—party ones together with family dinners and lunches, and buffet suppers.

NYHOLM

The old and the new. James Pendleton planned this table with bronze candelabra, colourful old plates, simple modern crystal; Mosse's chartreuse satin damask cloth; Lunt's sterling flat silver

*NADA**
FLANNELS

Our success classics, nicely tailored in men's wear gray wool.
Sizes 12 to 20. Exclusive.

V8—Jacket . . 12.95
V9—Skirt . . . 8.95

Mail orders filled, but none C. O. D.
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Garden City Mamaroneck East Orange Brookline Ardmore Grosse Pointe Cleveland Heights Washington, D. C. Winnetka

* Reg. U. S. Pat. Off.

Best & Co.
FIFTH AVENUE, NEW YORK

NEW VOGUE

FOR

CHECKS

Our bias-pleated wool skirt in black and white checks. V10. 10.95. Our classic jacket of black wool tweed. V11. 12.95 Both in sizes 12 to 18

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VOGUE COVERS THE TOWN

A discriminating bird

The town's newest restaurant-boîte is the Penguin Club, at 244 East Fifty-First Street, which opens for luncheon and continues 'way into the night. The place (formerly an architect's studio) is small and decorated in a light, flippant manner.

The food is excellent, and, though the menu is definitely limited in size, it makes up for that in quality. One reason is that many in-private-life-gourmets have handed over favourite recipes to the Penguin's keeper, David Cowles. (Prices, incidentally, are around $1 for luncheon, and $2 for dinner.)

The place only holds about seventy-five people, but, from midday to past midnight, it's packing them in.... P.S. The Penguin, a sturdy bird, is open seven days a week. In case you're bad at figures, this means that it's opened on Sundays, too.

That war and this

Again this year, the Metropolitan Museum will hold its free concerts under the direction of David Mannes. These concerts started during the last war primarily for soldiers and sailors stationed in and around New York. Since that time, they've become annual events on music-lovers' calenders, growing steadily in popularity with as many as seventeen thousand people attending one single performance.

This year, the concerts will be held on Sunday afternoons (March 1, 8, and 15) in the great hall of the Museum. According to well-established tradition, Mr. Mannes skilfully arranges the programs so as to present great music with universal appeal; the first part of each includes a complete symphony, the second part shorter selections in a lighter vein.

Curtain dinner

Whether you're planning on dining out and going to the theatre, or to your weekly air-raid warden meeting (both start uncomfortably early for habitually late diners), the Sherry-Netherland Bar is a good place to remember. Here you find a menu so well planned and waiters so deft that the time elapsed from the moment you sit down to the moment you pick up your after-dinner change can be only forty minutes.

Incidentally, this can be achieved painlessly, with no feeling of rush—you're more than likely to have calmly finished sipping your second coffee and brandy before the take-off signal rings.

Mélange

Part old-fashioned vaudeville, part night-club routine—these are the ingredients of the show at Versailles. The star, a favourite of ours, Billy De Wolfe, does his biting monologues against a background of six Broadway beauties. (The Girls wear lush costumes designed by Miles White of "Best Foot Forward" fame.)

And there is a tight-wire walker, Harold Barnes, who appears as surprised to find his act in a night-club as the customers themselves. With complete unconcern, he does a tango "'way up thar" that's better than most people can do with the security of a whole dance floor underfoot.

P.S. The first show goes on around 9:30 and, as waiters are held in abeyance during the performance, be sure to get in ahead of time if you have any ordering on your mind.

Fishermen's delight

There's a little *boîte* tucked away at 121 East Fifty-Second Street, called Le Poissonnier. Here the lights are always low, the food good, and the emphasis, as one might easily guess, on fish foods.

The place is run by a Frenchwoman called Madeleine. She has a hawk eye and manages to supervise every detail from bar to kitchen. In the evenings, Le Poissonnier has rather impromptu entertainment, usually a blues singer and a pianist.

Skiers who ski in the spring

If it's been a bad year for your skiing, or if you just want to prolong snowtime as long as possible, give a thought to Snow Valley, the new ski-spot near Manchester, Vermont. There are six trails here, no two of them alike, a ski lift, and a promise of snow-into-April on the northerly-faced mountain. This isn't all boasting, either, for Snow Valley lies in a natural snow pocket, high in the Green Mountains. (It's at an elevation of almost three thousand feet and only two hundred miles from New York.)

There are several pleasant little inns to stay in—places like the 1811 House, the Orvis Inn, and Holiday House, all of them reminiscent of European pensions—and a certain amount of non-sporting activities. For instance, you can go to square dances in the village, go skating, or sleigh-riding along backwood roads.

Anti-bustle

With today's crowded schedules, it seems doubly important that the lunch hour afford certain relaxation often difficult to find in the hurly-burly of restaurant life. There's an unobtrusive little spot called The Newport, at 18 East Sixtieth Street, which seems to fit this bill. The place is small, is decorated in a soothing, stylized fashion in faded greens with muted red accents. The food is excellent, the service good, and the tariff moderate. (Luncheon rarely passes the $1.50 mark, and dinner ranges around $2.25.) A tip to the palate-wise: the Newport does a "minute steak applati" that is as good as anything we've ever tasted.

"FLANEUR"

Best & Co.
FIFTH AVENUE, NEW YORK

FLANNEL SLACKS

V12—In big demand—our wool flannel slacks in navy, brown, black or gray. 12 to 20 . . 6.95

*Nada handloomed sweaters in white, yellow, pink, light blue, natural, brown or navy. Sizes 14 to 20

V13—Pullover . . 5.50
V14—Cardigan . . 6.95

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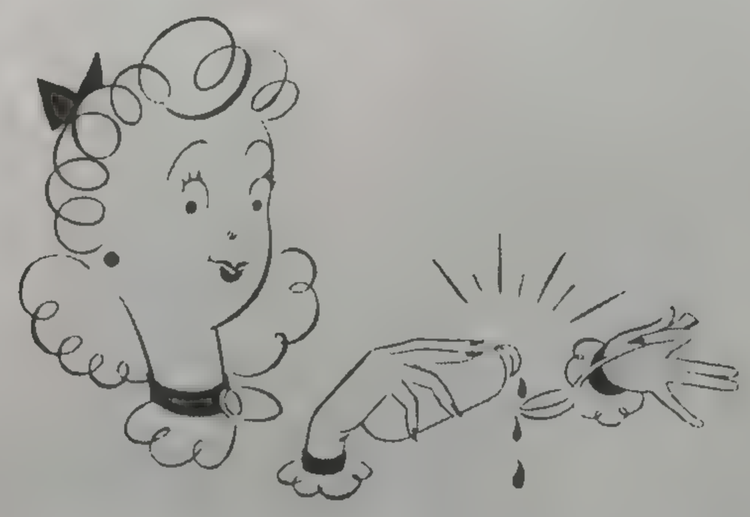
Spring Tonic



New sparkle in your eyes . . . added grace in every step . . . that's what Dorothy Dodds do for you. Slip into one of the lovely new styles . . . away you go on wings! See the new Dorothy Dodd Shoes soon . . . in colors and materials to give pep and dash to your Spring wardrobe. Write for your dealer's name.

Away you go on wings

Added grace in every step

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Frost Brothers, San Antonio, Texas
Godchaux, New Orleans, Louisiana
Julius Garfinckel & Company, Washington, D. C.
Harzfeld's, Kansas City, Missouri
The J. L. Hudson Company, Detroit, Michigan
Miss Jackson's Shop, Tulsa, Oklahoma
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ARE FOR YOU

VOGUE

Incorporating VANITY FAIR

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MARCH 1, 1942

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THERE ARE TWO VOGUES:
AMERICAN and BRITISH
(French Vogue is temporarily suspended)

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Mehemed Fehmy Agha
Art Director

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BRITISH VOGUE
1 New Bond St., London, W. 1.
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SUBSCRIPTIONS
For the United States, Possessions, and members of the Pan American Postal Union, $5 a year, $8 for two years, in advance. For Canada, $1 additional per year for Tariff. For all other countries, $2.50 additional per year to cover postage. Single copies, 35c; in Canada, 40 cents.

CHANGE OF ADDRESS
Write to Greenwich, Connecticut. Four weeks' notice is required for a change of address or for a new subscription. In ordering a change, give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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Executive and Publishing Offices, Greenwich, Conn.
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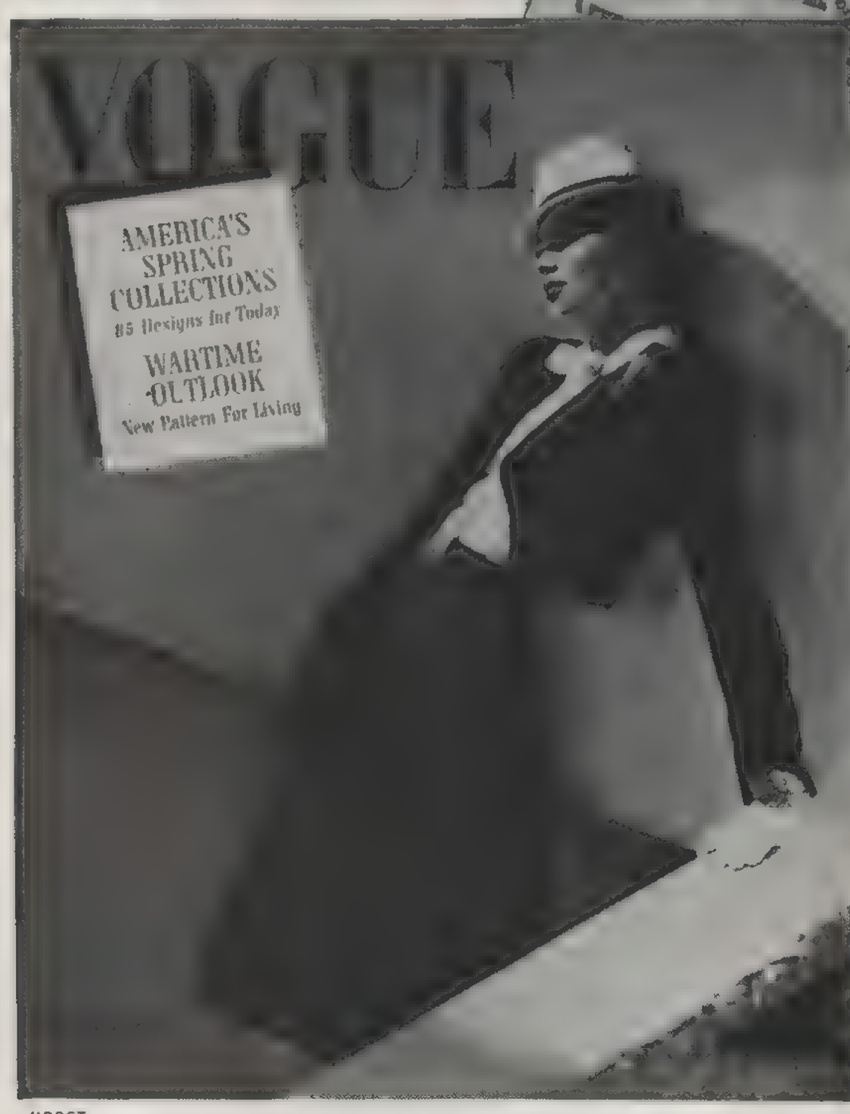


HORST

Stylist Urges Sane Buying

FASHIONS HELD MORALE FACTOR

men Told to Omit Folly, ot Charm of Dress.

ntribution of the fash- ess in this country is he women how they ress, eat, look and under the difficult

SENSIBLE FASHIONS FOR WAR ARE URGED

Mrs. Chase Says Industry Has Grave Responsibility in Bolstering Public Morale

War Seen Taking Folly, Not Charm, Out of Fashions

The fashion industry and women of the country can combine to keep morale high, declared Edna Woolman Chase, editor of Vogue, and Dr. A. Warren Stearns, psychiatrist of the U. S. Naval Hospital, Boston, speaking at a luncheon meeting of the Fashion Group today.

This war will take the the, charm, out of Chase asserted, quality and sales

WHAT happens to a fashion magazine during wartime? For that matter, what happens to fashion itself? Has it a function, a duty, a place? Has it obligations, privileges, a present, a future? Does it rightfully survive; can it usefully flourish?

Many of the answers to these questions you will find on page 54 this issue, where Vogue reprints a speech made by its Editor, Edna Woolman Chase, before a recent meeting of the Fashion Group of New York. Because so many people have asked us about this speech, we reprint it here.

MANY other answers you will find on other pages of this issue of Vogue. For here are shown America's Spring Collections—the first major collections to be designed in this country since our entry into this war. Fashions which make exciting plays on colour: full-strength colour, used solo or mixed; bold black and white, emphatic as newspaper head-lines. Peter Pan collars; trench coats; checks, checks. A new long-legged look. A new look at night: the short evening dress, formal in fabric, cut, and accessories. All fashions as functional as they are becoming...this spring's immediate answer to the question of fashion's future.

On the cover—a bright red and blue Rodier wool jersey, Trainа-Norell suit; at Bonwit Teller; I. Magnin; and Marshall Field. Diamond jewellery—Paul Flato

Fashion Group Hears Styles Bolster Morale

Edna Woolman Chase Says Some of Best Modes Are Created by War Needs

Fashion plays an important part in keeping up war-time morale, members of the Fashion Group heard yesterday at a luncheon meeting at the Astor. Speakers were Dr. A. Warren Stearns, psychiatrist at the United States Hospital in Boston, and Edna Woolman Chase, editor of "Vo

"Fashions do not wars—many of the created by war Mrs. Chase. 1917 clothes, ings, ever

RAWLINGS • CONDÉ NAST ENGRAVING

High-Handed Colour for Suits

NEW CLOTHES CREDO

for these new times

I RESOLVE, first of all, to buy with resolve. I resolve to be, for the duration of my double-duty life, twice as careful and canny in choosing my clothes...so that I may look twice as pretty in them. I resolve to buy only what I know I'll wear, look well wearing, love wearing, go on wearing. I resolve to tolerate no skeletons in my clothes closets...no extravagances. For whether my clothes cost My All or Small Change, they won't be extravagances: I will make very sure that they all well earn their way...

I RESOLVE to take first-rate care of the clothes I have; to put into literal practice all the things I always *meant* to do, but never quite got around to. I resolve to prolong and improve the life of my precious woollens, rayons, silks, by having them well-brushed and pressed, expertly dry-cleaned or knowingly laundered...

I RESOLVE, further, to be bright, brighter, brightest; to have a wardrobe full of gloom-dispelling colours; to wear a suit like the flower-coloured ones opposite...or the geranium-red one on the next page. I resolve that my black will be un-grim black; will be lighted with plenty of fresh, crisp white; or topped with a surprise hat of cyclamen, turquoise, or yellow. I resolve to go on dancing, entertaining, dressing at night and with elegance—I'll have earned the right, by working hard all day...

I RESOLVE to make assets of even those things I give up. To turn to my tasks a capable hand with finger-nails of working length. I resolve to walk into my new duties on firm heels; to keep my hair short enough, neat enough, above the military collar of my uniform. I resolve to wear stockings made of cotton, or anything else my Government prescribes—and if they're not sheer enough to flatter my legs, I'll thin down my legs to flatter *them*. I resolve that if girdles have to go without elastic, I'll thin down my waist-line by exercise and diet; that I won't *expect* a girdle to do all the work. I resolve, finally, to have the best wardrobe I have ever had in my life, best in the best sense: most hard-working, most intelligent, most becoming, and most beautiful.

← **HIGH-HANDED COLOUR FOR SUITS (OPPOSITE)** First suits of spring, these...tulip-skirted suits in flower colours...worn, 1942-wise, with bright and unexpected counterfoil colours. First: Bougainvillea-purple Ducharne wool, plaid silk taffeta waistcoat, yellow straw hat. Second: Violet dress, ivy-green jacket, of Meyer wool; violet hat. Third: Jack-in-the-pulpit green suit, Meyer wool; flowered blouse, flower hat. All, Hattie Carnegie; I. Magnin. Final flattery for these flower colours—Do Re Mi, new lipstick trio by Frances Denney

HORST • CONDÉ NAST ENGRAVING

Take Your 1942

There are two ways to wear this spring's new colours. One: mix them. The other: isolate them—as on these pages. Choose one colour, the colour you love, and wear it from head to foot, so that everything you put on is that one clear, singing colour. Left: All one colour—geranium-red. Hockanum wool suit; felt bag, beret. I. Magnin. Right: All one colour—violet. Hockanum wool suit; felt-and-straw sailor; felt bag. Both costumes: Lord and Taylor; Marshall Field. Coty's "Magnet Red" lipstick

Colour Straight

All one colour—your suit, hat, bag, and gloves; new look for spring, 1942. Beneath their bright exteriors, these suits have, too, the sound value that 1942 demands. Above, left: All one colour—yellow of the first jonquils—for suit and accessories. The suit is of Hockanum wool, with gilt-edged buttons. $85. Bergdorf Goodman. Right: All one colour—blue of grape-hyacinths—for suit and accessories. Hockanum wool suit; $85. Bergdorf Goodman; I. Magnin. Gloves, on both pages, by Ireland

RAWLINGS • CONDÉ NAST ENGRAVING

Take Your Colour

There are two ways to wear this spring's heart-lifting new colours. One is to isolate them. The other is to mix them—as here—with other colours; with black. Above, left: Orchid played against black—a Nettie Rosenstein suit of soft wool, with fringed jacket, orchid turban and gloves; Bonwit Teller; I. Magnin. Right: Dandelion-yellow played against black—a Rodier wool suit with pleated skirt, printed blouse. Saks-Fifth Avenue; Neiman-Marcus. Add black gloves, hat

Half-and-Half

More valiant, flower-bright colours, in these two suits that play red against counterfoils. Ruby Ross Wood's dramatic all-red room is shown on both pages. Above, left: Half red, half green—this suit with a cotton corduroy jacket, a wool skirt. Saks-Fifth Avenue; Neiman-Marcus. Jaquet's "Fire Magic" lipstick. Right: Red with white—a Rodier wool jersey suit, a silk crêpe blouse, necklace-printed. Traina-Norell design. Bonwit Teller; I. Magnin; Marshall Field

RAWLINGS • CONDÉ NAST ENGRAVING

High-Handed Colour for Hats

AMERICAN SPRING COLLECTIONS

THIS spring, more than any other spring, you will buy clothes with the whole pattern of your life in mind. You won't feel the urge to buy lightly, experimentally, to go off into unexplored fields of fashion. Even the most clothes-conscious person in the world expects clothes to conform to our new lives, new pursuits. The designers know this. They know that your life is changed. And with a fine grasp of this situation, they have designed their spring Collections. Because the times are uncertain, they've created clothes that have the least uncertainty in them. They've put their originality into detail, not into experimental, flash-in-the-pan non-essentials. They've concentrated on conservative lines—giving them fillip with non-conservative colour, with brilliant, assuring colour.

ALL through this issue and the next you will see the clothes from these Collections. There are clothes for all the businesslike exigencies of our new days, and there are clothes for blossoming-out hours. There is prudence and prettiness. Not a helpless, spun-glass, precarious kind of prettiness, but a charm compatible with 1942. There are all the clothes for your new life, which is compounded of labour and laughter, of duty and play, of tension and relaxation. And this is what they are like:

CONSERVATIVE cut, unconservative colour. The simplest suit you choose —the one you'll wear to a committee meeting or an office—will be high-handed in colour. All the designers agree on these bright, gloom-dispelling colours—combined with safe lines. Your suit may concentrate single-mindedly on one colour. It may dilute one high colour with another in a lower key. It may combine two or three brilliant shades. Such as a suit in bougainvillea-purple, or jack-in-the-pulpit green, or geranium-red, or jonquil-yellow; or a suit combining violet and ivy-green, or orchid and black, or dandelion-yellow and black. With them are worn hats which might have come in a florist's, instead of a milliner's box. On the colour pages are any number of ideas.

BLACK AND WHITE—for all its familiar ring—has a new impact this year. Perhaps because black-and-white is incapable of being incongruous under any circumstances. This spring, perhaps, you'll wear a shining white ottoman coat over a black dress. A white jacket with a black skirt. Or give your black dinner-dresses white touches as personal as monograms. Short white glacé gloves. Waist-length pearls. A white satin bag. Fresh white roses in your hair. You'll discover again the timelessness of black-and-white prints, black-and-white checks, stripes, polka-dots. You might have a black bolero suit with a blouse of black-and-white dotted surah and, for drama, a hat and muff of the same dotted silk fringed so that it looks like a new kind of fur.

TRACES of the trench coat are found in spring coats. And that, by the way, is the only hint of militarism visible in the current Collections. You might have an almost identical copy of an English officer's coat (you'll see it in this issue) of white English doeskin, snugly belted, amply buttoned, with regulation shoulder-flaps and patch pockets. This paradoxical, paragon-ish coat leads a life as double-duty as your own. You will love it lapped over a black town dress, over a tailored town suit; you will find it a completely amenable companion to light country tweeds. Or you might enjoy a coat cut like a smock, with easy-to-get-into sleeves, jutting out from comfortable shoulders to ample fullness at the hem. You might want your spring coat in black or navy-blue or a flat sand colour. Or you might, without feeling that you had thrown all caution to the March winds, have it in white, or in pink-pink, or turquoise, or red, or dandelion-yellow. (Continued on page 111)

←— High-handed colour for hats

That bright hat opposite, by a trick of millinery arithmetic, can be two or three or four hats. This neat little feat of legerdemain is managed like this. A little pink-pink silk jersey sailor is worn on top of a pill-box-and-snood of navy-blue cord. Or each can be worn separately. See?

Now then, you could also acquire from the same source an enchanting little bonnet of crocheted cord that ties under your chin. Perch the pink sailor on top of that. Or wear each separately. See? Hat and gloves from John-Frederics; L. S. Ayres. Blue suit with pink bands. Falkenstein. Jewels; Van Cleef and Arpels. Milkmaid pink-red "Radish" lipstick

Next Issue: American Couture Collections, East and West

HORST

Playing on the

Black is black and white is white and often the twain shall meet, this spring—sometimes in solid expanses of white superimposed on solid expanses of black; sometimes in checks...stripes...or prints. This dress: Ducharne silk crêpe in the "freedom" print—white eagles on black. The hat, a white straw sailor. Both, Jay-Thorpe Originals

PANDA AND PENQUIN FROM F. A. O. SCHWARZ

black and white notes

Next to black, the brightest thing is white—above, bright examples. First: Strong white over strong black...white tweed jacket, black skirt; Rodier wool. Black-and-white silk crêpe blouse. Henri Bendel Second: Over a simple black dress, a white Enka rayon-and-cotton faille jacket. Black-and-white taffeta hat. Both Bergdorf Goodman

for Washington alone.
BLACK AND WHITE
Emphatic as a Head-line
We are finding now, quite suddenly, how right, how late-edition-news, is the sharp vice versa of ink-black against paper-white. It's a contrast which fits as neatly and as currently into our wartime lives, as the delivery of tomorrow morning's newspapers.
Left: White wreaths and a silk satin bag, flash-lighting a black rayon jersey dress. Bergdorf Goodman Original.
Opposite: Long pearls, short ermine, glacé gloves—right-whites for a black rayon-and-silk crêpe dress, with silk satin leaves. Henri Bendel Original.

MORALE...

a realistic inventory for the fashion industry

by Edna Woolman Chase

Mrs. Chase, Editor-in-Chief of Vogue, recently made this speech to the Fashion Group of New York—an organization of women to whom fashion is career, bread, and cake. But the ideas and issues involved have importance for all women in America today.

THIS question of morale, which you have asked me to discuss with you, is a problem which we, the Fashion Group, must face, perhaps, to an even greater degree than most women. It is, in a sense, a double problem for us. There is, for us, the problem of individual adjustments, as there is for every other woman in America. There is also—and this is rather special to us, by virtue of our work and the industries which we represent—a second problem—the problem of expressing publicly our views, of shaping, or helping to shape, the views of many other women in America.

We are looked to—you and I—in our special capacity as working women, and as leaders in a tremendous industry—by thousands of business*men*, great and small; by hundreds of thousands of people working in those businesses; and by millions of other women all over America, for whom it is our duty to provide some kind of leadership, some kind of code, some kind of advice—and even, in a sense, some kind of wartime dress etiquette.

When people speak to me about this war, I suppose it is only natural that the first question they ask me is the identical question they asked me in World War I.—"Isn't it going to be terribly difficult to edit a luxury magazine like Vogue in times like these? Do you think you can survive?"

MY answer to that is—"What kind of a magazine do they think this is? Survive? We shall not only survive, but we shall take on a new and fresh vitality and importance, exactly as we did in 1917, and just as British Vogue has already done." Fashions do not die because of wars; many of the best of them are created by war's necessities. They would not be fashions if they did not conform to the spirit and the needs and the restrictions of the current times.

I do not think we have to worry about women losing interest in their looks and their homes and their clothes, even in these distorted times.

I can furnish you very reassuring evidence on that subject just by giving you one statement about our business in England. There, the circulation of British Vogue is higher than it has ever been before, even though we were forced to raise the price.

BUT don't mistake me. This record hasn't been achieved by ignoring the wartime problems, but by really helping to solve them. We have had to make women realize there, as we shall here, that what we have to offer them is intimately bound up with their tax-depleted incomes, and with the fundamental questions of keeping up their appearance and their morale, and making the most out of such material as the Government permits them.

And I think that is what we who are in the fashion business in this country have got to contribute to the women of America. It is our rôle to show them how they can live best, dress best, eat best, look best, work best under the increasingly difficult conditions of wartime life.

Many of us perhaps have come to think of morale as something peculiar to fighting forces and the courage that flames up in those magnificent moments in which high and daring deeds are accomplished, or the kind of courage we have seen the British civilians display under the barbarous bombings they have endured. And indeed that *is* morale in its *grandest* sense—but, in its broader meaning

as applied to civilian life, morale also refers to confidence and integrity and the spirit within us. It is these qualities that I think we here in America shall need more and more to depend upon in our daily lives.

Of course, one of the first things we must do is to make sure that our own morale is good, and that we have the right kind of perspective about ourselves and about our own individual rôles in this world of confusion.

I have noticed that in some quarters, since America entered the war, there are people in the fashion business who seem almost to feel apologetic for the very term Fashion. They think, perhaps, that any talk of Fashion is too trivial for days as dark as these. All of a sudden, they find themselves acting and sounding, and even feeling, a little ashamed of their jobs.

ALL of a sudden, every one around us seems to be doing something vital and important. When *they* ask *us* of the fashion industry what *we* do, a peculiar defensive note creeps into our voices. We wonder—will they think we're frittering our time away on non-essentials while the world is in flames? We're not at all sure that it's very justifiable or worth-while to be in the fashion business at this particular moment in the world's history.

Well, I suppose there is some basis for worrying about this. Fashion has been guilty of plenty of absurdities in the past. Lots of people haven't been able to tell the fashions from the follies, and lots of people haven't cared—the more silly and *chichi* —the more fun to wear it, just *for* the fun of it! Well, there is going to be less of that. Today, we want to take the folly out of fashion, but not the charm, the taste, and the becomingness.

We shall have to begin to think more about value now, *real value,* the greatest value we can possibly give. And those who sell have got to want to give it, just as much as those who buy will want to get it. When we sell a dress for ten dollars, it must be good value for ten dollars. When we sell a dress for two-hundred-and-fifty dollars, it must really have two-hundred-and-fifty dollars' worth of value in it. It must have a truly fine fabric and fine workmanship, as well as a fine, high-sounding label in it. It must have a long-life expectancy in case it has to see hard service.

In wartime, even more than in peacetime, women want beautiful things—because then it is not only the women who appreciate them, but, far more important, it is the men who want their wives and sweethearts to look their best. A man who sees his wife every day may not notice if she wears the same old uninspired dress or suit; but when a man only gets an occasional furlough, he wants his wife to look as glamorous and wonderful as she can for the little while they have together.

Yes, we shall want plenty of beauty, but we can do with very little folly. We don't want shoddy fabric or workmanship disguised by a novelty or trick; fashions impractical for the purposes for which they are sold—fashions which are so bizarre that we will be tired of them long before their normal span of usefulness is over.

Today, quality and value must be our great sales points, the foundation of everything which we offer and of all the claims which we then can fairly make about what we are offering. And indeed, it is only right that this be so. For, in the days to come, we shall come more and more to demand quality not only in our material possessions, but also to demand it of ourselves and of our friends. And we shall want to be able to trust each other. The confidence that each individual American will have in each other individual American will be the grain-after-grain-after-grain of morale material which will build up, in the end, to our Total Morale.

We are not going to be so easily satisfied with surface effects. We will perhaps have fewer acquaintances, but we shall cling to our friends. We won't hear so often, "Oh, I know he's a so-and-so, but he's such fun—that's why I have him around."

CERTAINLY, since the war, the attitude of the people in England has changed enormously, and I think it will change here, too. Over there, they have acquired a very different outlook—and, with it, they have attained a freedom, a mystic quality; they seem truly to have found their souls.

I think the spiritual rebirth which the British people have undergone is one which we, too, must undergo. I hope we can make it without waiting for all the terrible experiences of war to force us belatedly into it. This is the kind of attitude, the kind of readjustment, which we must all make within ourselves. This is how our own personal morale must be built up.

Over here, we are talking a great deal about the *sacrifices* we are going to make. Often our intentions are better than (Continued on page 110)

BEAUTY ON YOUR OWN TERMS

A way to look, in 1942... ways to help you look that way .....on very little time

Beauty is in three places, as far as a woman is concerned—in her face, in her figure, and in her mind. Never underestimate that third point: for it's the *conception* of beauty you have in your mind which will largely determine what kind of beauty you'll have in your face and your figure. You won't, of course, be the literal, photographic image of this conception. But you will, inevitably, reflect the spirit of it, and the character, and the shape. The first thing, therefore, is to be quite sure that it's clear in your mind—your idea of beauty, of how you *want* to look.

Perhaps it's something like this: young, but not kittenish-young; pretty, but not vacuous-pretty; radiant with inner health, both physical and spiritual. And—since this is 1942, and the world is the way it is—you'll want, too, to be capable-looking as well as feminine; your head held proudly and not ashamed to have something in it. This is the conception of beauty which so many of us have today. It's a pretty good conception, too, and one which calls, primarily, for a lot of inside work from you.

It calls, too, for some pretty good outside aids...for good cosmetics; for a pared-down, but adequate beauty routine that's high on efficiency, low on time. For example—you'll want your nails to look better than they've ever looked, and on less time than ever. So, if you do your own manicures, try this: start on your nails the *very last thing* before you go to bed; finish them off with a quick-sealing over-coat; pop under the covers. They'll dry in the little while it takes you to fall asleep; they'll set overnight. And you won't have lost "drying time" out of the precious day.

You can save time by organizing your entire beauty program on a regular-as-clock-work basis. Keep all your cosmetics together, within arm's reach of the mirror at which you use them. Go over your make-up with cotton wrung out in cold water; it will last twice as long. Have your hair manageably short. Brush it regularly...but be sure you massage the scalp well, too. For it is the state your scalp is in today that determines the state your hair will be in six months from today.

And while we're on the subject of conservation—it's a good idea to save cosmetics as well as time, by using them in adequate but not lavish amounts. Your skin can use only a certain amount of cream; excess is plain waste. Pat on powder; don't dissipate it in clouds. Set your lipstick by powdering lightly over it, then moistening your lips; this way, one application should last from breakfast to lunch.

Opposite - The Background Colours used for the next four pages are more of this spring's high-handed shades. Effective as accessories to the quiet colours of the costumes shown, or for entire costumes. These three shades are from Hockanum fabrics

Black, White, and Grey
Subtle new team for a wool suit—adapted, shirt and all, from a Mexican bullfighter's. Bonwit Teller; I. Magnin
RBy

Black crêpe and faille;
Roman-striped facing
on the front-bustle drapery.
Original design by
Irene of Bullock's-Wilshire

One-sided Skirt

Navy-blue wool suit, side-wrapped skirt bound with black braid. Huge black felt hat. Both, Henri Bendel

I NEVER WAS A STRANGER HERE

I saw the farms and Army boom-towns, and from the day I landed, America was my home

By Leo Lania

I LOVE America. But I think this love puts me under an obligation. One who is attracted by a girl, as a result of a momentary whim or caprice, does not analyse the sincerity of his feelings. But he who marries that girl wants to understand his spiritual and intellectual relationship to her. America is to me neither a flirt nor an adventuress—America is my wife. The marriage is not official, as yet, but this is not my fault. Did it depend on me, I would have exchanged my first papers for my citizenship papers today rather than tomorrow.

Among the emigrants who escaped to America within the last several years, two groups dominate. The first, full of hatred and bitterness for a Europe that had become intolerable, gratefully consider even New York's climate the best and most paradisaical in the world. The second group finds the sky-scrapers not quite as high as they imagined they were, while the food, whiskey, theatre, and educational system are not a patch on what they were in their native lands.

Obviously, a year is far too brief a period to know a country and its people, to be able to appreciate all the complexes that go to make up its culture. Yet how many dozen adventures, pictures, and impressions, how many thousands of reflections as a result of these experiences, have accumulated in me during these twelve months!

If I had to express in a single phrase the most essential realization I had gained in this year, I should say: the consciousness of my inner relationship to America. During the entire year I did not feel a stranger here even for a single day—nor even an interested tourist or observing visitor. From the beginning I felt "I belong," as one taking part in all the sorrows and joys, problems and triumphs, of this nation. And the fact that this reaction did not need to remain platonic, that I could make it the basis of my work and my life, that has become to me the most beautiful, as well as the most valuable, reward that America has given me.

I SAW much of America in that year. Lecture tours brought me to the South, the West, and Middle West. In the pine woods of Georgia, I saw bursting forth the new "boom-towns"—rising, mushroom-like, on the fringes of great cantonments. I visited the camps of the new Army. In Richmond, I saw, for the first time, placards announcing "For Coloured People," which shocked me exceedingly. I still feel shocked whenever I see such a sign. Sometimes the sign reads, "Restricted Community." But I spent the summer on a Pennsylvania farm.

In Europe, that farmer would have been a peasant—here he is a member of a vast middle-class comprising workers, shopkeepers, and petty officials, all of whom meet regularly at square-dances or Saturday-night "socials." It is impossible to recognize their status in life through their appearance, clothes, or behaviour. America has not only destroyed the external barriers between different classes and positions, she has never even recognized any spiritual barriers among her children. Europe, for all her age-old culture, never even got that far.

In an old Lutheran Church in Minneapolis, where I spoke, I thought myself transplanted to Norway; the same people, the same atmosphere.

I SPOKE in a Mormon Temple in Salt Lake City; in a "reformed" Jewish temple in Portland (where the service seemed to me to be more Episcopalian than Jewish); and I spoke in an orthodox synagogue in the Bronx, where the children, following my talk, astonished me by reciting fragments of my book, *The Darkest Hour*, to me.

I was invited to speak at the Breakfast Club in Los Angeles, where a morning meeting began with the "Ham and Eggs Hymn." Obediently, I participated in the ritual of the "Elks" and the "Moose" in Omaha and Seattle. "Brother Lania," they called me. I felt as though I were among playful schoolboys—yet the "boys" were the heads of families.

I spoke before women's clubs, before workers in Oakland, in a dozen colleges and universities.

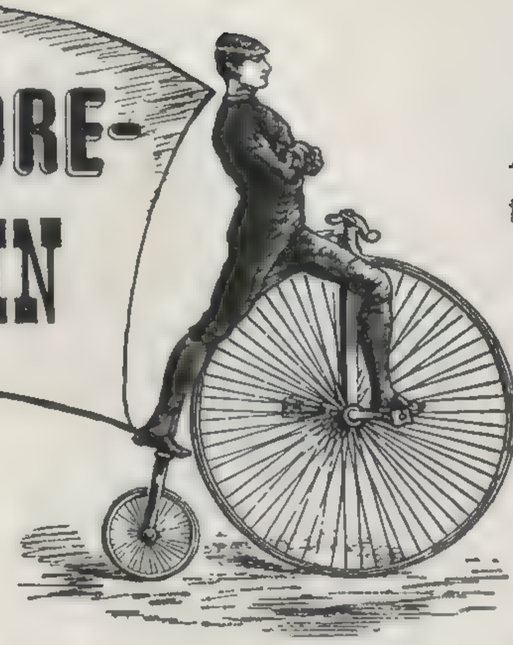
And so I came to understand what Carl Sandburg meant by *The People, Yes!*

And the cities!—I confess I became polygamous in my affection for them. Savannah intoxicated me. Chicago, clamorous and exultant, took my breath away. Boston I greeted like a good old friend, so European in character did it seem to me.

Each had its own kind of verve, but with one of them I fell completely in love—San Francisco.

In Europe, as far back as I can remember, it was axiomatic that the "Old World" represented "the life of the spirit," the "New World" represented "the triumph of the machine." It was especially my generation—the one that was raised in the intellectual (Continued on page 98)

WE DID IT BEFORE—WE'LL DO IT AGAIN



A quick, wistful look at the 'Nineties—the memories of a Century Wheelman

By Frank Crowninshield

FIFTY years ago, in America, bicycles were everywhere. High wheels, "safeties," tandems, "boneshakers," and tricycles dotted the country roads and city streets alike. Ladies, in curious and (quite often) spirit-blighting dresses, had begun to appear at Newport, Southampton, and Lenox on wheels of every order.

Men and women—rich or poor, young or old, idle or employed—were, more and more, falling victims ("falling," is employed with deliberation) to the pleasant mania. What, in 1886, had been a group of fifty thousand solemn and masculine wheelers (perched, miraculously, on wheels fifty inches high) had grown, in 1893, to a million laughing, "scorching," horn-blowing enthusiasts—male and female alike—riding their low-wheeled "safeties."

Fifty years ago, a man rode a mile in two minutes and thirty-three seconds, on a tricycle equipped with solid rubber tires. Fifty years ago, gay and colourful bicycle races, and parades, were held in the meanest order of villages. Fifty years ago, Lillian Russell, at her place in Far Rockaway, boasted of a gold (actually gold-plated) bicycle, whereas my own was plated with mere silver. Fifty years ago, men wrangled over the "makes" of their wheels—the Columbia, as against the Imperial; the Stormer, Sterling, Spalding, and Cleveland, as opposed to (let us say) the Stearns ("Yellow Fellow"), Victor, Bond, Monarch, Rudge, or Pope—much as they battle today over the models of their respective motor-cars.

And now—after fifty years of the all-conquering automobile, the wheel once more is coming into its ancient glory.

But, in those distant days, bicycles were only designed for gaiety, exercise, and fun. Today—because (Continued on page 112)

KARGER

Miss Alison Pyne off to Red Cross work on the new war-stripped Victory bicycle

EWING GALLOWAY

In Newport and Southampton, during the 'Nineties, figures like these daily dotted the shore roads—rarely unchaperoned

BROWN BROS.

American Gothic. Here, save for the noble sideburns and assorted face fittings, is a snappy, masculine Florodora Sextette

CULVER

Rose Coghlan—and groom. Brilliant, British-born actress of the 'Nineties. A queen of the American theatre who starred in "Peg Woffington." Sister of Charles Coghlan

BROWN BROS.

Observe the formal, Queen-Mary elegance of this corseted and be-hatted lady—in 1897

EWING GALLOWAY

A Western Union messenger, in 1889—before the advent of the low-wheeled "safety" bicycles

KEYSTONE VIEW

Effie Ellsler, star of the 'Nineties. Note the mortuary black bloomers

NEW LOOK AT NIGHT

THERE'S a new look at night (here in translucent black). The dress is short—the cut and the fabric formal. Made more so, by important gloves, headpieces.

• Dusky light through a leafy pattern of black rayon lace—over the head, over the skirt. Rayon jersey top. Bergdorf Goodman; I. Magnin

• Filtered light through nylon marquisette—sheer as an evening stocking, crisp enough for a full Pierrette skirt. Bound in solid black. Altman

• Night light through the mantilla and the hem of Traina-Norell's black silk crêpe dress. Long black mitts. Bonwit Teller; I. Magnin

HORST

HORST

New look at night—a short dress, given formality by a low neck-line; by jewels, long gloves, a witty hat. Like this black rayon crêpe dress with a heart-shaped décolletage; $90. Printed orange silk crêpe hat by Josephi, printed gloves. All; Saks-Fifth Avenue Originals. Diamond jewellery; Tiffany

Short Dresses for

DÉCOR BY JAMES AMSTER

Long Evenings

New look, somehow exactly right for 1942 evenings, 1942 beaux-in-uniform: a black suit-dress, short-skirted, its low neck-line white-ruffled. Ben Reig suit of Bianchini rayon-and-wool crêpe; $125. Lord and Taylor; Carson Pirie Scott; Vandervoort's. On your head—a tiny, fresh-flower cap of white roses

"...and the bridegroom was in uniform"

MORE numerous than ever, and just as beautiful, just as gay, were the weddings of America's new war-winter. License bureaus were thronged, churches rolled out their red carpets, agencies learned to organize a wedding, complete to the last sprig of smilax, in two or three days. For, in the weddings of this war-winter, two facts stood out: brides will have their trains and flowers; weddings will have their joyous tradition. A sturdy custom, weddings survive the shock and clamour of the times, with all their lovely trappings—white veils, laughter and speeches, dancing, confetti, and good-byes.

• For ideas on wartime weddings, presents, and brief wedding trips, turn to page 101

IRA L. HILL

Lieut. and Mrs. Eben W. Pyne dance the first dance. (She was Hilda Holloway)

Private and Mrs. Floyd Kirk Haskell at the church. (She was Eileen Nichol)

DAVID BERNS

Going away, in a shower of paper rose-leaves, Second Lieutenant T. Suffern Tailer and his bride, the former Elizabeth Sturgis

CECIL BEATON, LONDON

Lieut. and Mrs. James Gladstone, in England. (She was Rosamund Fellowes)

Corporal and Mrs. Ogden Kniffin cut the cake. (She was Catharine Ross Swan)

CECIL BEATON, LONDON

Daughter of the Hon. Mrs. Reginald Fellowes, Mrs. Gladstone (Rosamund Fellowes) wore coupon-exempt lace for her wedding in England

DAVID BERNS

Lieutenant and Mrs. Frederick H. Osborn, junior. (She was Anne De Witt Pell)

Ensign Robert L. Fowler, third, U. S. N. R., and the former Patricia Cutler

FOUR PHOTOGRAPHS BY JAY TE WINBURN

Ensign Boylston A. Tompkins, junior, U. S. N. R., with the former Ellery Allen

NEW LINES OF SERVICE

TONI FRISSELL

MRS. LYTLE HULL—
DEFENSE SAVINGS COMMITTEE

Mrs. Hull spends her days explaining to women in New York State the Treasury's Bond and Stamp campaign. In the photograph opposite, she is outlining the payroll savings plan to the two hundred women in the millinery workroom of Abe del Monte & Company, who are all now enrolled in the plan. While they sewed and cut, she talked. (Their union, the International Ladies Garment Workers, last year had a "Buy a Bond" poster contest, with books of Defense Stamps, given by Mrs. Hull, awarded to the winners.)

In her rounds, Mrs. Hull speaks on the steps of the Subtreasury; at women's college alumnæ meetings, at fashion editors' luncheons. With the interpretation of the Treasury program the main focus of her job, she poses with contest winners, with radio's "Little Orphan Annie."

For Mrs. Hull's work, splaying out from the big campaign headquarters, is to coordinate the work among women's organizations. Her purpose, directed by the Treasury, is to get all of us to buy Defense Bonds and Stamps—to siphon off excess buying, to pay for the war.

MRS. AUGUSTUS K. MILLS—
DEFENSE RECREATION CENTER

Mrs. Mills, the former Louise Iselin, advises service men in all the Allied forces, helping them to have fun in New York. In this photograph, she shows the rookies huge lists of every kind of entertainment. (The theatre is usually the first choice, since a fourth of the men never have seen a play.)

Every day, Mrs. Mills has hundreds of interviews like this one. As Chairman of the Information Service of the New York City Defense Recreation Committee, she gives advice on problems ranging from money, lost relatives, free meals to dancing and bridge tournaments. To one sailor's request, she gave a list of every skating-rink in the city—his hobby was visiting all the rinks in each city he visited.

Her job in the old-fashioned brownstone house on Park Avenue is to direct 214 volunteers, to help the service men—300,000 so far, and 5,363 on a single Sunday. Her purpose is to coordinate the city welfare agencies, the hotels, the theatres, the restaurants into a spreading network for the benefit of the armed forces.

Continued on the following page

MRS. MARSHALL FIELD— THE OFFICERS' SERVICE COMMITTEE

She spends her days working for the officers of the Armed forces—arranging the details of a New York visit for them and their families. In this photograph, Mrs. Field, co-chairman of the Committee, with Mrs. Clark McGeoch, confers with Major Wilber M. Gaige and Captain Clarence L. Baldwin, who advise the Committee on the intricacies of military etiquette and procedure.

Every day Mrs. Field is at the office in the Hotel Commodore, acting as chief contact woman, getting privileges for officers, who now can buy half-price tickets to every theatre. (Close seconds in popularity are concerts and the opera.) The Committee arranges special rates at clubs and restaurants, but its advice on apartments and hotel rooms is a star service.

MRS. FREDERICK T. FRELINGHUYSEN— THE SOLDIERS' AND SAILORS' CLUB

She spends much of her time at the Club, where the men find food, fun, and shelter. In this photograph she is at the far left, with Mrs. Charles Marshall, chairman of the Canteen Committee, and Mrs. John A. Thompson, at a Sunday afternoon open-house when almost 600 men milled through the rooms, ate turkey, spaghetti, and cakes. Later they watched the entertainment, planned by Mrs. Frelinghuysen, chairman of the Entertainment Committee. (Special "days" have been donated by Cole Porter and by Rosalind Russell.)

The Club has sleeping accommodations at fifty cents a night, a canteen open every day, dancing classes, and Thursday and Saturday night parties. Casual, pleasant, the Club on old Murray Hill has a sign over the buffet, "Chew your food, say your prayers, and save your pennies."

BALKIN

Continued from preceding page

MRS. OGDEN L. MILLS—
THE A. W. V. S. WAR SHOP

She spends her days in the cheery, red-floored war shop of the American Women's Voluntary Services, directing the sales of all kinds of wartime accessories, sales whose profits are devoted to the A.W.V.S. war work.

As head of the Merchandise Committee, Mrs. Mills' job is to coordinate the ideas for merchandise which will not only fill wartime needs—but will sell at a profit. A.W.V.S. uniforms, bicycles, soldiers' supplies, and books are among the things sold in the attractive exhibition room painted with belligerent blue eagles. The shop's special inspiration are its "Victory Bags": the practical ones equipped with razor-blades and tooth-paste; the fun ones filled with gum, candy, and magazines.

MRS. VINCENT ASTOR—
THE NAVY RELIEF SOCIETY

She spends her days working for the families of the men in the Navy. In this photograph, she is at the far left with her sister, Mrs. Cushing Roosevelt; Mrs. Lawrence Lowman; Lieutenant-Commander Walter Winchell, U.S.N.R.; Lieutenant-Commander John T. Tuthill, U.S.N.R.; and, seated, Ensign Nathaniel Benchley, U.S.N.R.—all of them planning the enormous Navy Relief benefit show to be given at Madison Square Garden on March 10.

Mrs. Astor's daily rounds include selling tickets, making speeches, and persuading stars to do their acts at the Benefit from which the committees hope to clear $100,000. As Chairman of the Women's Division, Mrs. Astor's job now is to make the Benefit a success.

TONI FRISSELL

The peg-top line

Short-cut-bolero, dress – tulip skirt – length from waist to hem. Beige Celanese rayon crêpe; $50. Bloomingdale; Joseph Horne
Rib-high bolero; above-normal waist-line. Blue Celanese rayon crêpe, green-bound; $45. Bloomingdale; Famous-Barr
R.K.Bonde

BUT WHERE IS PICASSO ?

The refugees wondered, in 1940. The answer came in 1941, with this story of his encounter with Otto Abetz

By André Gëry

"But where is Picasso?"

"Matisse is near Nice, as usual."

"Raoul Dufy? He is at Céret, in the Pyrénées."

"And Marquet is with him."

"Marc Chagall is here, in Marseilles."

"André Lhote is near Avignon."

"Yes, Marie Laurencin is in the Free Zone."

"But where is Picasso?"

Silence fell. Sun was shining over the Vieux Port of Marseilles, crowded with refugees. It was July, 1940. We were sitting on the terrace of the Café Cintra, three demobilized soldiers meeting after ten months of fightless war and a few weeks of a peaceless armistice. The retreat had extended over five hundred miles southward, and now there was no other place to flee to. We had reached the very edge of France: a hundred yards south of our table, the sea began. Fishing-boats were moored along the embankment, and the little steamer that used to bring tourists to the nearby Island of If, to visit the jail of the celebrated Count of Monte Cristo. Nobody visited it any longer—all of France was rapidly becoming a jail, and no "if" about it.

Over a cup of coffee—there still was coffee in France—we had exchanged news of destroyed and abandoned cities, lost or found friends, and now we were simply shouting at each other every possible name that would cross our minds. There was nothing left of the France we had known, but there was still French literature, French music, French art, and we were busy digging them from underneath the shambles.

Our writers were back with us already, as were the scientists and the actors. We switched over to the painters. Shouting back and forth at each other, we located most of them: Vlaminck, and Friesz, and Fernand Léger. French art, however, was only half reconstructed; we still did not know what had become of Picasso.

We remembered him as we had last seen him, in Paris, during our rare leaves of absence from the Army, a short man with ebony-black hair falling over black eyes, the blackest, the most vivacious eyes in the world. Usually, three times a week he would eat his dinner at the Brasserie Lipp, at Saint-Germain des Prés, near the Rue des Saints-Pères where he had his studio. Later at night, he would cross the boulevard, walk into the Café de Flore, sit there, surrounded by friends and admirers—his "court"—and look, listen, and talk. He always had the same table, near the cashier, a red-haired, wax-skinned girl with a distant, commercial smile. The café was crowded with Surrealist poets, American war correspondents in their fancy uniforms, men back from the front, shabbily dressed and bewildered. Picasso watched them come in and go out—he always could see ten different things at one time. About midnight, he would get up and make for home across the blacked-out city—he lived on the Right Bank, on the Rue La Boëtie, in the art galleries' section.

Had he left Paris before the Germans entered it? Did he flee, as millions did, along the jammed highways, only too often to be overtaken by Panzer columns? Nobody could tell. A few months later, when I left France, no one had yet heard from Picasso.

The silence lasted for almost a year. One day, a rumour spread around the world: the Nazis had sent Picasso to a concentration camp. Mexico was all but ready to lodge an official protest with Vichy, when word came from France. The painter was there—alive and free. No further details were given.

Just recently I learned for the first time what had happened to him since France fell.

A friend from Paris reached New York. She had known Picasso since she had been a child.

"How is Picasso?" I asked her.

"Picasso is Picasso."

"But where is he?"

"Some twenty years ago," she said, "in Germany there was a young boy who wanted to become a painter."

"I'm not interested in Hitler," said I.

"I'm telling you about Picasso," she persisted. "Will you let me talk?" (Continued on page 105)

NINO DE HEREDIA—BY GOYA (opposite)

This portrait of a youthful heir of the de Heredia family, in Spain, was painted in the artist's so-called "early" manner —before his renown had spread beyond the boundaries of Spain. After Goya's death, at Bordeaux, in 1828, the canvas remained for a long time in the possession of the de Heredia family. Subsequently, it passed into the collection of the Comtesse Xavier Reille, in Paris, where it remained until it was bought by a New York collector, some twenty years ago

ELEANORE
ISUARE

People are talking about....

THE apathy of too many civilians and their sudden high spirits at even the smallest victories, achieved without their help...The beautiful eagerness to buy Defense Stamps and the equal, but not so beautiful eagerness to hoard supplies...The truly superb work of the women who know how to keep calm, keep house, and keep mum...Donald M. Nelson, the new head of the War Production Board, who looks like an immovable object, but acts like an irresistible force..."The New Spirit," the short that Walt Disney made for the Government—as delicious as "The Ugly Duckling"...the parvenu way in which the immigrant soy-bean is now a leader in the grain price rise...*The Problem Fox,* written and sketched by Alexander Sturm, a Yale sophomore, who has done a delicately witty bit about a Fox who made a name for himself...

THEY'RE talking about...The A.E.F. in Ireland...Lovely, nostalgic "Porgy and Bess," with Avon Long singing and dancing the really comic song, "It Ain't Necessarily So"... Guedalla's new book, *Mr. Churchill,* a fairly candid report on a man who is a little too forthright for the twisted delicacy of Mr. Guedalla's style...The Rio de Janeiro conference, with its notable speech by Ezequiel Padilla, the Mexican representative...The ferocious difficulty of the "Symphonie Varieties" Quiz on WNYC Sunday afternoons...Pat Hitchcock's complete taking over of the acting honours in "Solitaire," the new whimsy-whamsy Van Druten play that has its moments—she is the thirteen-year-old daughter of Alfred Hitchcock, the great English director...

THEY'RE talking about...And protesting at the ridiculously casual way in which audiences giggle and whisper while the "Star-Spangled Banner" is being played—as though it were a device to enable them to put on their coats and powder their noses to music...The tiresome sentiment of every little radio singer dedicating every tinny song to the "Boys at Camp Oomph," who apparently between drills spend their time writing penny postal-cards requesting "Chattanooga Choo Choo"...*Athene Palace* by Countess Waldeck, who has written a quick, catty account of the political mesh of the Nazis and the Roumanian Guardists, with some added details of how Magda Lupescu left behind her Elizabeth Arden powders when she escaped from Bucharest with King Carol...

THEY'RE talking about...Tolstoy's *War and Peace* and General de Caulaincourt's memoirs, called *With Napoleon in Russia*...The probability of a Women's Army Auxiliary Corps...Victory gardens...March of Time's "Main Street—U. S. A.," with its quiet showing of what Main Street would be like under the New Order...That little-horror-of-war, the woman who wears her uniform everywhere, and prefers high heels and a lush make-up... Katharine Cornell's beautiful performance in "Rose Burke," the new Henri Bernstein play ...Taxes and taxes and taxes...the Philippines, Australia, Singapore, Ireland, Libya, Dakar, and the Army, the Navy, the Marines...

The new hit ballet, "Bluebeard" (Opposite)

For months now, the Ballet Theatre's "Bluebeard" has been amusing audiences. Practically everyone involved with it kept his tongue in his cheek: Fokine, who staged it; Vertès, who designed the sets for comic horror and the costumes for pure delight. On the opposite page are not only Simon Senenoss, as the Alchemist, Anton Dolin, as Bluebeard, Baronova as the Sixth Wife, but also the five beautiful wives who loved to be pushed around.

PHOTOGRAPH BY ANTON BRUEHL

LATIN AMERICAN FAIR

It had all the excitement of an Opera première—and with just as much elegance—this greatest Latin American Fair put on by the largest store in the world —Macy's. It began as a sort of magnificent gesture of good-will and confidence in our Good Neighbours. It ended by being an all-star attraction, drawing crowds which outnumbered even Christmas shopping days.

The inauguration was as impressive as the crowds it drew. For the First Lady of the Land and dignitaries from the Latin American Embassies and Legations came up from Washington, D. C., to be present at the opening formalities. (You see some of them here, photographed at the dinner at the Ritz-Carlton, preceding the formal opening.)

Nearly an entire floor, sixty thousand square feet of space, was devoted to the exhibit of more than ninety thousand pieces of merchandise from the republics of Central and South America. (Continued on next page)

Guests: Chilean Ambassador and Sra. de Michels; Guatemalan Minister and Sra. de Recinos; Costa Rican Minister, Sr. Don Luis Fernandez Rodríguez

SEVEN PHOTOGRAPHS BY BALKIN

At the opening dinner: the Argentine ambassadress, Sra. de Espil; and the First Lady of the Land, Mrs. Franklin Delano Roosevelt

Mrs. Henry A. Wallace, wife of our Vice-President; Senhora Martins, the Brazilian ambassadress; and Dr. Carlos Dávila, a former president of Chile

Sra. de De Bayle and Sr. Dr. Don León De Bayle, Nicaraguan Minister; Sra. de Escalante and Sr. Dr. Diogenes Escalante, the Venezuelan Ambassador

TEMPLE OF JEWELS (opposite)

A small-scale replica of the Temple of the Warriors in Yucatán was the Temple of Jewels at Macy's Latin American Fair, which housed a magnificent collection of jewels. Standing against its portals here, a girl wearing a dress of black silk taffeta with a white mousseline de soie skirt and tucked vestee. Macy's Little Shop

PHOTOGRAPH BY RAWLINGS

More about the Fair on the following pages

The Latin American Fair was formally opened by Mrs. Franklin D. Roosevelt, and Mr. Jack I. Straus, the president of Macy's

AT THE FAIR

Two great doorways, copies of architectural masterpieces, were set up as entrances to the Fair. A Mayan Temple was reproduced in small-scale to house the jewel collection. A copy of Venezuela's new modern art museum was constructed to house the art. A whole street was turned over to silver. Live chinchillas were flown to the fur market, orchids to the flower stalls.

Hundreds of food delicacies—beef, wines, honey, mangoes, cheese—filled the market-place. Coffee, maté, and chocolate were sampled and sold in a replica plantation. And a composite of all the squares in Rio de Janeiro built for Latin American music and dancing.

Nearly nine hundred thousand visitors crowded to the exhibit; and when the Fair closed, there was very little left to be seen. New York had opened both its heart and pocketbook for the Latin American Fair.

CARSWELL

Twenty young Latin American girls from the Twenty Republics, carrying their national standards, performed a flag ceremony

Señorita Paz Dávila, daughter of the ex-president of Chile; Miss Josette Daly; Alejandro Shaw, junior, of Buenos Aires

In the Market-Place—salesgirls wearing the colourful native costumes: gaily striped skirts, white blouses, jangles of necklaces

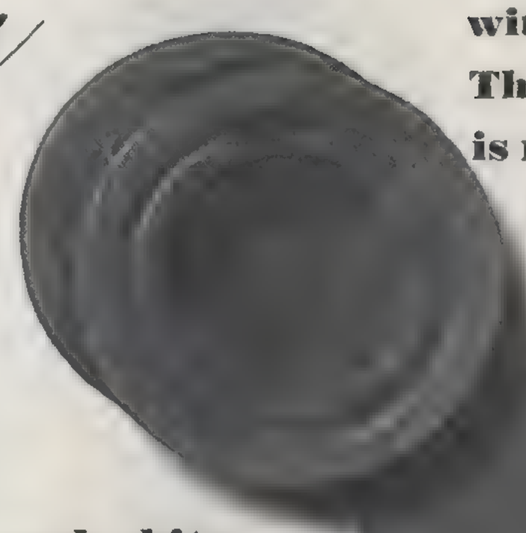
AREQUIPA DOORWAY (opposite)

One gateway to Macy's Latin American Fair was an architectural replica of the door of a famous church in Arequipa, Peru. Photographed against it here—a girl in a ballet-length dress of Amazon-green silk crêpe by Mallinson, with a pink Celanese taffeta midriff and petticoat and long pink gloves. Macy's Little Shop

PHOTOGRAPH BY RAWLINGS

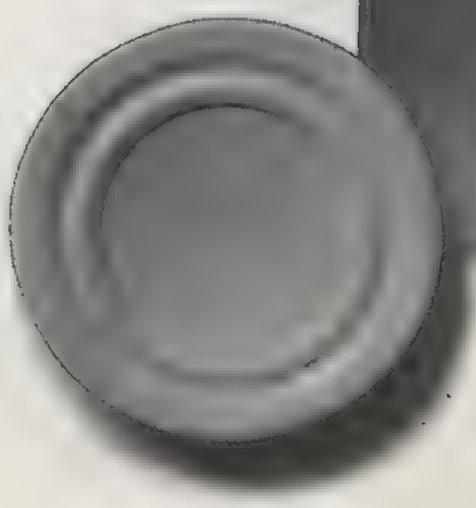
AREQUIPA DOORWAY

Checkerboard for Spring



Black-and-white checked wool suit: its jacket bound with black velvet. The side-draped skirt is news. $145. Bergdorf Goodman

Navy-blue and white checked dress of rayon taffeta, with a huge bow. Navy-blue wool coat. $125. Checked hat. $35. All; Hattie Carnegie

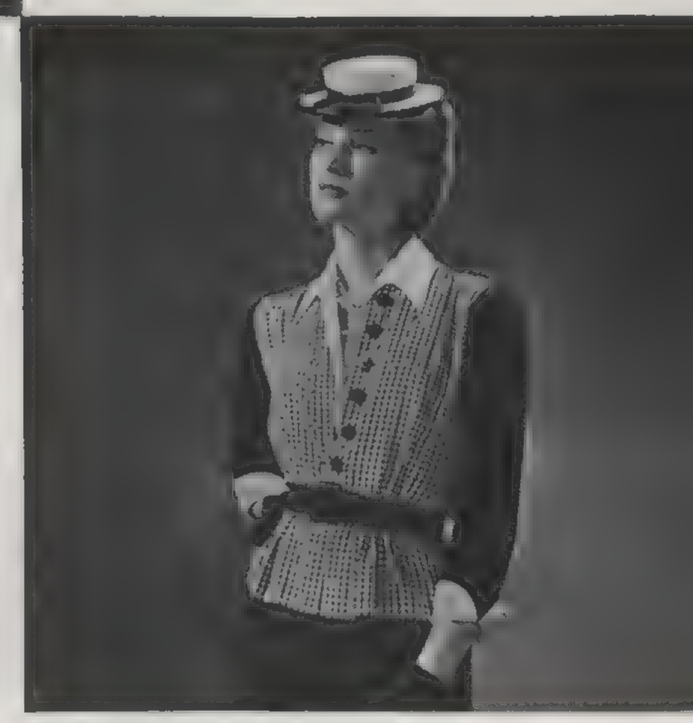


A black suit of sheer rayon crêpe, with black-and-white checked cotton seersucker blouse, binding on cuffs. About $40. De Pinna

Shirtwaist dress of black-and-white checked pure silk, designed by Traina-Norell. About $100. Bonwit Teller

HONEYMAN

Black-and-white checked suit, simply cut; the jacket has a set-in belt. Ducharne wool. $85. Lord and Taylor



Navy-blue
rayon crêpe dress,
underskirt of
Crown-Tested rayon
taffeta, checked in
blue and white.
About $18. Russeks

Checkered
black-and-white
rayon crêpe dress;
stark-white
gilet and cuffs,
black belt.
Under $80. Altman

Finely-checked
black-white-and-red
Forstmann wool coat;
easygoing sleeves,
wine-red leather
buttons and belt.
$85. Altman

Brown-and-white
checked front
on a dress of
brown rayon crêpe.
Detachable white gilet.
Under $70.
Saks-Fifth Avenue

Table-cloth
checks, bold
black-and-white,
for this
two-piece dress
of rayon taffeta.
About $30. Best

Brown-and-white
checks, tiny ones,
on a shirt-waist dress
of Enka rayon,
full-in-front skirt,
leather-belted. $25.
Abercrombie and Fitch

• All gloves on this page: Fownes

NINA LEEN

Re-enter... the Trench Coat

TRACES OF THE TRENCH COAT

Very new-looking, full-cut, tightly belted

Close-belted coat of navy-blue Forstmann wool with citron-yellow band whipped on with yarn. (Touches of yarn bespeak 1942.) Yellow felt hat. Koret bag of blue calf. All: Milgrim. Coat: Carson Pirie Scott

Even for afternoon, the trench coat appears. This is black silk faille. Reminiscent—its easy shoulders, unpressed-pleated skirt, cinched-in waist. From Altman; Carson Pirie Scott. Fuchsia felt hat with black fringe

Trench coat by derivation—this of Forstmann's oatmeal tweed. Inheritance: the deep pleat in back, those easy shoulders and sleeves, and the tightly belted-in waist. This is from Lord and Taylor; Carson Pirie Scott

Opposite: Coats with spring's trench-coat influence. First: Green tweed with set-in belt, push-up sleeves. Multicolour ribbon snood. Both: Lord and Taylor; I. Magnin. Second: New as spring—because it's an exact copy of a trench coat; it's white; it's wool-doeskin. Wear it day or night, town or country. At Bergdorf Goodman; I. Magnin

HONEYMAN

...MORE SUITS AND

Spring success story—the suits and pseudo-suits you fairly live in. You saw some in our February 1 issue. Here—additional versatile versions. Above: Suit-look—jacket plus dress of grey wool; $30. Red felt hat

Upper right: Brief Eton jacket plus dress—one of the newest kinds of pseudo-suits this spring. Navy-blue rayon crêpe, with a vestee-like top of blue-and-white Enka rayon taffeta; $30. White straw hat, piqué bow

Lower right: Classic jacket and skirt...new with braid. Of navy-blue wool; $40. Biscuit-beige straw beret and biscuit-beige suède gloves. • All suits and hats on this page at Best; Thalhimers; L. S. Ayres

FOR LIST OF SHOPS IN OTHER CITIES, SEE PAGE 123

PSEUDO-SUITS

Above: Short boxy jacket (taffeta-lined) plus dress. Navy-blue Enka rayon crêpe; $35. (Try it with a fuchsia hat.) Best; Harzfeld's; I. Magnin. The Kislav gloves and La Tausca simulated pearls at Best

Upper right: The Godey silhouette...basque jacket and full skirt...for this suit of navy-blue wool with crisp rayon faille; white rayon crêpe blouse. $70. White straw hat. Both: Saks-Fifth Avenue; Neiman-Marcus

Lower right: The Godey silhouette for two-piece dress. Navy-blue and white silk-and-rayon crêpe jacket. Faille skirt with same print border. This is about $50. Bonwit Teller; Carson Pirie Scott; I. Magnin

Under Twenty—

Buster Brown collars on clothes
under $20 for you who are under 20 years

Buster Brown collar —
young spring news-maker —
on navy-blue wool dress,
slim-topped. Under $20.
Navy-blue off-face hat; $7.50

Buster Brown collar
on young-of-heart suit
of navy-blue and white
silk taffeta. About $20.
White piqué sailor; under $9

Buster Brown collar
on scant Eton jacket.
Round-hip skirt
of black and white
rayon and wool. Under $20.
Huge bright red hat

Buster Brown collar,
bright red lining — excitement
for coat of black wool. About $20.
Plaid sailor and scarf; $12.50

All: Best; I. Magnin; Mabley and Carew

HONEYMAN

NEW BOLERO-SUIT

Design for dressmaking

Have it your own way—this trim new bolero-suit that you or your dressmaker might make. Crisp and clean-cut, as here, if you choose black-and-white checked taffeta, black blouse with big bow. (Add white gloves, white sailor.) Or go in for colour —perhaps bright red and white. Design 9344, "Easy-to-Make"

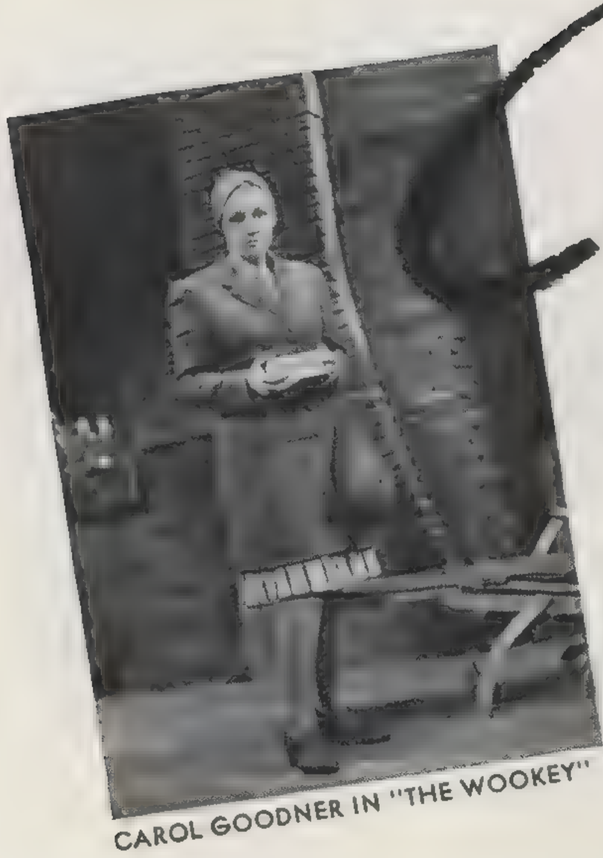
BACK VIEWS AND SIZES ON PAGE 106

NEW SUIT-DRESS

Design for dressmaking

Make it stand out—this spring-wise suit-dress, photographed here in bengaline...to give you one idea for its making. You might try bright red or green—perhaps one-colour from head to foot...hat, bag, gloves, shoes. Or contradict its colour—with black, with white. Add a long gilt chain. Suit-dress No. S-4366

"Character Woman" to Leading Lady



CAROL GOODNER IN "THE WOOKEY"

The story (with moral) of an actress who turned down a fat part

HORST

CAROL GOODNER NOW—ON TOUR WITH "BLITHE SPIRIT." MAINBOCHER DRESS

A "CHARACTER WOMAN," in the theatre, is an actress—often a comédienne—who is chosen for acting ability, not glamour. Carol Goodner, lovely blond comédienne, found herself, last year, being typed as a "character woman." You see her, above, as she looked in 1941, as the blowzy, Cockney Aunt Gen in "The Wookey." And at the left, you see her as she is now: a leading lady again, playing the kind of rôle she loves—the gay and charming second wife in the Chicago company of "Blithe Spirit."

The trouble was that that buxom, bounteous figure Miss Goodner displayed in "The Wookey" wasn't clever stage camouflage. It was unnecessary weight—twenty pounds of it. And it didn't affect only her professional life; it couldn't (like her dowdy Cockney clothes) be left behind in her dressing-room after the show. She was playing a "character part" offstage, as well as on.

This state of things resulted, Miss Goodner thinks, from depression. Actually, she had gained weight from worry—a far more common occurrence, believe it or not, than the "wasting away from worry" you read about in novels. She had lived and worked for twelve years in London; playing leading parts with John Gielgud, Marie Tempest, Emlyn Williams; acting in British films. In June, 1939, she came back to America for a visit, bringing only two suitcases. She was still in New York when war was declared, and couldn't get passage back.

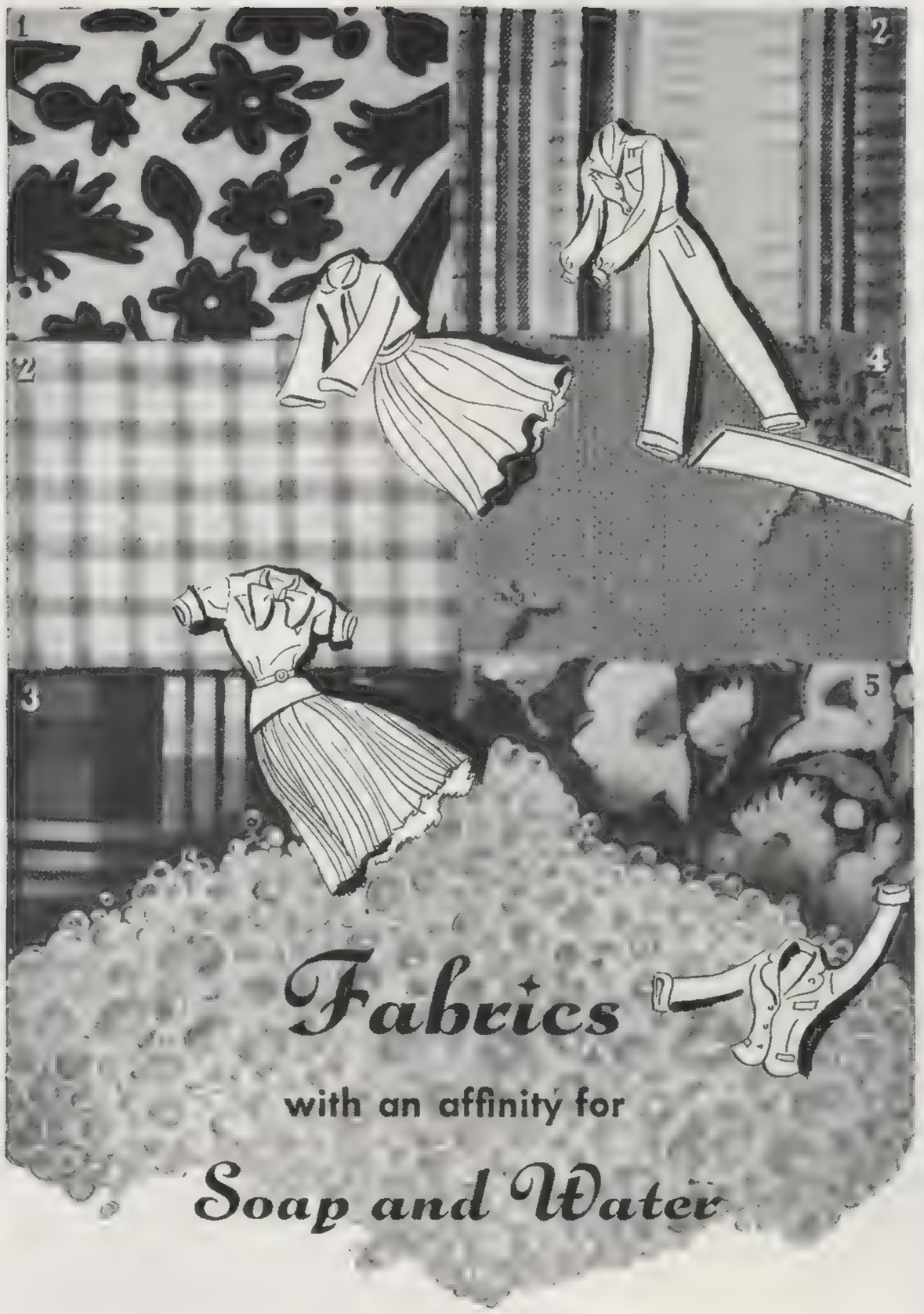
As time went on, worry over friends in England resulted in a mild case of what is scientifically known as "psychological hunger." Or, as Miss Ann Delafield, of the Hudnut Success School (co-star of this drama), puts it, "she was literally feeding her nerves." A cable from England in March, 1940, saying that all her stored possessions had been destroyed by a bomb hit on a London warehouse, didn't help matters.

When, in 1940, Miss Goodner played the blond menace in "The Man Who Came to Dinner," she had to wear platform shoes to make her height balance her increasing weight. By the time that play closed, after a phenomenally long New York run, she had definitely slipped into a "character woman" state of mind—and body. Along came "The Wookey," (Continued on page 124)

Bath-Time Requisites Indulge your love of feeling pampered, of attending to your toilette in an aura of dew-drenched flowers. Let each of your bathtime requisites be fragrantly intertwined by the verdant bouquet of Friendship's Garden—from the first twinkling shower of bath salts to the final dash of toilet water that stays with you all the day. *Illustrated above:*

Bath Salts $1.00 *Soap, 3 cakes $1.00* *Dusting Powder $1.00* *Toilet Water $1.00*

Each a Shulton Original • *Trade Mark Reg. U. S. Pat. Off. • SHULTON, Inc., Rockefeller Center, 630 Fifth Avenue, New York, N.Y.



1. LIBERTY OF LONDON TANA LAWN. New collection of utterly charming flower patterns in exquisite Liberty colorings on a fine cotton lawn. 38 inches wide. Yd., **1.50**

2. WOVEN SEERSUCKERS in a rainbow collection of stripes, checks, plaids. Perfect to play in, perfect to pack for it needs no ironing. 36 inches. Yd., **75¢, 85¢, 95¢**

3. DAVID AND JOHN ANDERSON GINGHAM. Checks, plaids, and plain colors in the most famous of Scottish ginghams. 36 inches. Yd., **1.25**

4. STOFFEL'S FAMOUS IRELIN. Linen-like weave of Crown Tested spun rayon. Thirty plain colors and matching embroidered effects. 38 inches. Plain, yd., **78¢**. Embroidered, yd., **1.95**

5. SWISS CLOQUE ORGANDY. Fresh, crisp, crush-resistant. Delicate block-printed patterns for afternoon frocks and ethereal evening dresses. 45 inches wide. Yd., **1.25**

6. WHITE COTTONS from the best foreign and domestic mills. Swiss permanent finish organdy, French batiste, plain and waffle pique, English faconné broadcloth, embroidered piques, and organdies.

7. TOOTAL CREASE-RESISTANT LINEN. Delightful texture for sports clothes or tailored suits. Guaranteed washable. In 25 sun-bright colors. 36 inches wide. Yd., **2.50**

8. ENGLISH COTTON CHIFFON VOILE in a collection of exclusive new prints for street, afternoon, and evening. Sheer, clear, lovely quality. Washable. 36 inches. Yd., **1.25**

9. SWISS EMBROIDERED ORGANDY. Also embroidered batistes. Delicate designs on white or colored grounds —also in all white. 36 and 45 inches wide. Yd., **1.95** to **9.50**

10. RAYON LINGERIE CREPE of fine, petal-smooth quality. White, black, and six pretty pastel shades. All washable. 39 inches wide. Yd., **1.00**

11. "CELBROOK" SHARKSKIN of Celanese rayon. Beloved for its cool, crisp texture. Ideal for beach and sports clothes and blouses. White and colors. 38 inches. Yd., **1.25**

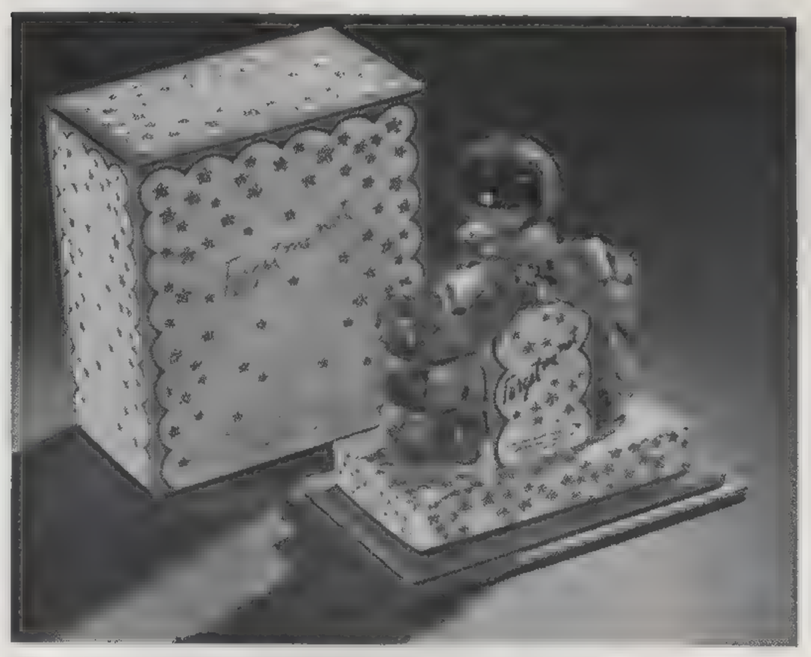
12. "OLD KELTIC" IRISH LINEN. Superfine quality for dresses or suits. T.B.L. crease-resistant finish. Sanforized-shrunk (residual shrinkage 1%). In a galaxy of beautiful colors. 36 inches wide. Yd., **1.95**

Third Floor...Samples on Request—Please Specify Color Choice

McCutcheon's

FIFTH AVENUE AT 49th STREET • VOLUNTEER 5-1000

DISCOVERIES IN BEAUTY



Kathleen Mary Quinlan's bottle of the new perfume, "Forget-Me-Not," presages spring in its flower-sprinkled package in white and powder-blue. (Bonwit Teller)

No matter how large your perfume wardrobe may be, you can always find space, somehow, for a new floral odour. A bouquet scent is just the answer to the problem of a light, sweet fragrance for week-ends in the country, mornings at home or at work, afternoons in town. Kathleen Mary Quinlan's "Forget-Me-Not," in its clear, pretty bottle reminiscent of the hooped skirts of the 1880's, will provide just that intangible aura you want.... And you can supplement the perfume with bath essentials and cologne in the same fragrance.

At the opposite pole, sultry, heady with the smell of verbena and bergamot, is Roger and Gallet's "Night of Delight." The scent comes in both perfume and cologne, and the cologne has a plastic atomizer top that screws on tightly enough to help prevent evaporation. (Lord and Taylor.)

Lengyel's "Essence Impériale Russe," a pungent fragrance, half perfume, half toilet-water, was once the favourite of Catharine the Great. Today, the present Lengyel, heir to the two-hundred-year-old secret formula, continues to make this exotic essence in New York. (Bergdorf Goodman.)

You can buy Helen Liebert's perfume put up in miniature hat-boxes or in antique bottles that are real collector's items. She's always on the lookout for queer sizes, fantastic shapes in bottles that are one-of-a-kind. Each bottle has its own Historic Past, which you learn from a little printed sheet of paper that accompanies the bottle when you buy it. But Miss Liebert goes a step further in making your bottle unusual by concocting a costume for it that's gay and imaginative.

If you've a pet decanter that's no longer one of a pair, or if Aunt Bessie's last donation looms too large on a bottom shelf, take it to Miss Liebert to be filled with her delightful perfume and recreated in the colours of your dressing-table or bedroom. (19 West Fifty-Seventh Street is the address.)

VOGUE STUDIOS

Four antique bottles, each in whimsical dress made of everything from tulle and metal mesh to pearls and crocheted wool, and each filled with Helen Liebert's perfume

VIRGINIA MASTERSON—lovely young daughter of one of Chicago's old families

Another Pond's Bride-to-be

SPORTS LOVERS—"Gini" and her fiancé, Donald A. Wildauer. Whenever Don can get a few hours off from his defense job, they go skiing. Gini keeps her lovely skin dewy-fresh as spring flowers. "After I've been out skiing or skating, I slather on Pond's Cold Cream, and my face looks nice and soft again," she says. *It's no accident so many lovely engaged girls use Pond's!*

She's ENGAGED! She's Lovely! She uses Pond's!

See what "Gini's" SOFT-SMOOTH Glamour Care will do for your skin

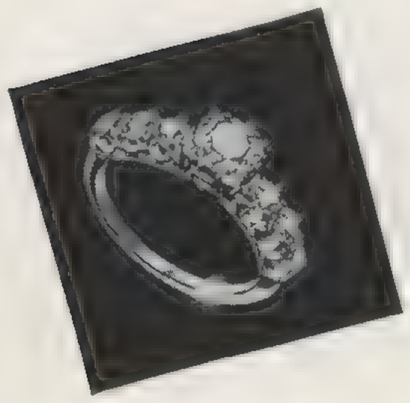
1. She SLATHERS Pond's satin-soft Cold Cream *thick* on her face and throat.

She says: "Then I pat like anything with quick little pats—up from my chin, over nose, cheeks, forehead, till my face feels all nice and fresh and glowy. This helps soften and take off dirt and stale make-up. Then I tissue the cream off."

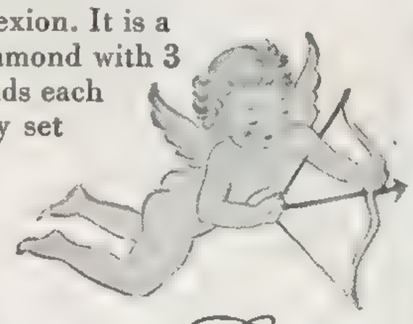
2. She "RINSES" with *lots more* Pond's Cold Cream. Tissues it off again.

"It's simply grand," she says, "the way my face feels—so baby-soft and so *clean*, every little smitch of dirt wipes right off."

Do this yourself—tonight! You'll *love* how *your* skin feels—so sweet, so clean! Use Pond's Cold Cream this way *every* night—for daytime clean-ups, too. You'll know then why so many more women and girls use Pond's than any other face cream at any price. Buy a jar at any beauty counter. Five popular-priced sizes—the most economical, the lovely big jars.



GINI'S RING is as dainty and lovely as her almond-blossom complexion. It is a brilliant-cut diamond with 3 smaller diamonds each side, exquisitely set in platinum.



Pond's Girls Belong to Cupid

Send for **5 POND'S BEAUTY AIDS!**

1. **Pond's SOFT-SMOOTH Glamour Cold Cream**
2. **Vanishing Cream**
3. **New Dry Skin Cream**
4. **New Dreamflower Face Powder (6 shades)**
5. **Pond's "Lips" (5 shades)**

POND'S, Dept. 11-CC, Clinton, Conn.

Send me samples of 5 Pond's Beauty Aids listed at left used by lovely engaged girls and society beauties like Mrs. Geraldine Spreckels and Mrs. Ernest du Pont, Jr. Enclosed is 10¢ to cover your distribution expenses, including postage and packing.

Name _____

Address _____

(Offer good in U.S. only)

STEUBEN GLASS

SHOWS IN ITS ANTIQUE ROOM
A SUPERB AND EXTENSIVE COLLECTION OF
ANTIQUE ENGLISH & IRISH GLASS

Pair of Irish Candlesticks

Rarely does one find candlesticks of this period in pairs. This one is of exceptionally clear crystal, with loose *bobêches*, and knopped stems on scalloped domed bases with flat swirl cutting. Height, 10½ inches. Ireland, *circa* 1790.

A new collection just arrived from England includes other pairs of Irish and English candlesticks; tapersticks, single and in pairs, and many candelabra, festooned with either pear drops, or circular faceted pendants.

FIFTH AVE. AND FIFTY-SIXTH ST., NEW YORK

I NEVER WAS A STRANGER HERE

(Continued from page 61)

traditions of the nineteenth century—that nurtured this conviction, *viz.*, idealistic Europe as against materialistic America.

What an obstinate life such fictions have! How hard they die!

Many Europeans who have migrated here in recent years carry in their hearts, besides dreadful memories of the end of a world, a picture of their homeland that not even a generation ago corresponded with reality. And that picture distorts their view of the real America.

I Found These Here

Yet even before I came here, I tried to know America, really to know her, from the works of her writers, from her great men, from the American press. Withal, I couldn't free myself completely from the prejudices about the "New World" with which we, in Europe, had been steeped for so long. Today it seems to me that America is more "European" (in the good sense of that much-bruised adjective) than the European intellectuals, and even Americans themselves, realize. "European" in the sense of what once made Europe valuable: a capacity for self-criticism, a respect for traditions upon which great cultures were built, the appreciation of spiritual expressions and attainments.

All qualities that I have now found in America.

Where, then, is the America of the ubiquitous "happy ending," of superficial living, of money-worship, of primitive and naïve optimism?

That America continues on only in the imagination of some European intellectuals, those who have made a fetish of disillusion; those same intellectuals who complained about the Americanization of the European youth, and who see the future, even after the destruction of Nazism, in sombre colours, as an epoch of crass materialism.... The old legends die hard.

Does it really make a man a foolish optimist when he does not join in these complaints? True, at first glance it seems absurd to defend the time in which we live, or even to try to find some good qualities in it. But if we survey, dispassionately, the accumulated development of the past twenty years of confusion, doubt, weakness, and moral cowardice, then we can recognize today the deep meaning of our time. Only by realizing the terrible significance of this era can we find a path out of what appears to be an endless jungle, so that we may emerge into the light and benediction of a new dawn.

We have lost our way. But that does not mean that, despite many detours, we have not progressed. To mention but one permanent gain of this Odyssey: the social consciousness of humanity, its awareness of social responsibilities, has not been so stirred for centuries.

Just as important, and perhaps even more decisive for the well-being of the future, is the rebirth of individualism.

The combination of social consciousness and individualism struck me as the most vivid characteristic of American youth, as I watched it on the campus and in the classroom. The natural comradeship between teacher and students, the complete lack of (and desire for) authority on the part of the teachers, and the self-discipline of the students, as I witnessed all this in America, I found only in one place in all of Europe—in the U.S.S.R. But even in the Soviet Union, the severe eye of the Party watches over teacher and student alike.

The American university student is spiritually more independent than his Soviet colleague; nearer to real life, "more practical" than the college youth of my generation; the relationship between boys and girls generally is more natural here than in England. On the other hand, during my first months here, I was surprised to find a certain brand of pacifism that posed as being very radical when in truth it was only defeatism. This pacifism was the result of doubt: "Is this war really justified? Do the democracies fight only for altruistic and idealistic reasons? Is this *our* war?"

Pearl Harbor Wrote Finis

Pearl Harbor dissipated these clouds of defeatism and doubt in an hour.

Now the struggle against enslavement has become a *positive* course of action for America, as it had for the British and all those in unhappy Europe languishing under the Nazi yoke.

In this bitter contest with the forces of darkness, American youth has an enormous asset: self-confidence, and a faith in the justice of its cause which has not had to be pumped into it, but to which it has arrived of its own volition. This is the strongest armour against fear.

The Nazis don't fear death because they fear life, because they are too cowardly to conquer life by daily toil.

The courage of the Japanese is the dubious fruit of mystical fanaticism.

But there is present in the human psyche a magnificent thing—real courage: the courage of wanting to know, the explorer, the pioneer, the fighter for freedom.... There is none so low on this earth who does not know what freedom means. The courage of him who coolly and soberly looks death in the eye because he is completely aware of the meaning of his sacrifice.

The man who has faith does not fear, but he can lose his faith at any moment.

The man who knows, who knows his way and why he is taking that way, and who sees his goal clearly, is stronger.

But he is invincible who, in this realization, arrived at after a profound search of his soul, through knowing, becomes a man of faith.

STEUBEN GLASS

A DISTINGUISHED AMERICAN ACHIEVEMENT

Steuben Glass has executed designs by

THOMAS BENTON — PAUL MANSHIP
JEAN COCTEAU — HENRI MATISSE
SALVADOR DALI — JOSE MARIA SERT
MARIE LAURENCIN — GRANT WOOD

Steuben Glass is in the collections of

The Metropolitan Museum, Art Institute of Chicago, Cleveland Museum, Toledo Museum of Art, Victoria and Albert Museum, London, and many others.

The Valor Cup Engraved with the English Royal Arms

Presented by Steuben Glass to the British War Relief Society on April 21, 1941

This magnificent covered crystal urn, designed by John M. Gates, reflects the great tradition of the Georgian period. Vigorous in form, with finial of crown and ball, it is dominated by the Royal Arms, a finely executed engraving that took two months to complete. . . . The Valor Cup will not be duplicated.
Price $1000. — the entire proceeds to go to the British War Relief Society

The Valor Cup is now on display at the famous Steuben Shop

FIFTH AVENUE AND FIFTY-SIXTH STREET, NEW YORK

science says . . .

Now— Endocreme captures new cosmetic principle based upon latest endermic discoveries.

LET'S state a few blunt facts about Endocreme. Endocreme represents a revolutionary, new principle in skin care. It is the result of well-planned scientific research with its formula perfected by doctors. It differs from conventional creams because it alone contains Activol* as its vital principle. Hence no other cream can claim the same large measure of tangible results in skin improvement of face, neck and hands as does Endocreme with its contained Activol.

What is Activol?

Activol counterparts a bodily substance found in fullest abundance during women's younger years. As the years progress, the natural supply decreases and to this decrease is often attributed, the loss of youthful firmness, texture and color. Women differ widely as to the amount and rapidity of individual decreases in this vital substance. Many women experience skin changes before their time and hence need Endocreme as much as other women far older in years.

Applied as directed, its contained Activol is absorbed by the skin and then begins to exert its active influence to help make the skin look more youthful again.

What is Endocreme's Success?

Endocreme has successfully survived four years of clinical and medical investigations. Endocreme has been tested by thousands of women all over the country. In fact, two extensive consumer surveys show that, in the great majority of cases, Endocreme users experience definite satisfaction with its use. Voluntary letters, too, testify to the same effect. Women of varied ages, from 22 to 72, with varied skin conditions, living from coast to coast, gladly testify that Endocreme for them has produced definite results in skin improvement. Dry skins seem to be especially benefited. Many doctors and nurses also add their praise based on observation of Endocreme in actual use.

Why not judge Endocreme for yourself? Try at least one jar—sufficient for 30 days' use. Some women report tangible results within this time; some more stubborn skins take longer. What Endocreme has done for others it may well do for you.

Please Note Carefully

Endocreme is sold by leading department stores and high-grade drug stores. When you buy your jar of Endocreme ask for your copy of "What Users Think of Endocreme." This informative booklet cites the happy results obtained by dozens of users, results typical of the experiences of thousands of others.

Ask for Endocreme by name. There is only one genuine original Endocreme and it cannot be duplicated either in product or in result. If your favorite store is sold out or has not yet provided it for you, send us your order for your first jar, sufficient for 30 days' use, together with $3.50. Address ENDOCREME, 551 Fifth Avenue, Dept. VM2, New York City. Your jar, with full directions for use, will be sent promptly postfree, together with your copy of "What Users Think of Endocreme." Remember these are trying days of stress and yet, no matter what the strain, women must look and seem their youthful best. Do not put off buying Endocreme. Be sure to call for it by name — ENDOCREME.

Each Jar is Sufficient for 30 Days' Use

Endocreme

Recommended Good Housekeeping Bureau

* Trade Mark

helps the skin to look more youthful again

DISCOVERIES IN BEAUTY

In an oversized American Beauty rose, Dorothy Gray puts up their new "Crimson Glory" make-up of lipstick and face powder and dry rouge. (Saks-Fifth Avenue)

EXPERIMENT with your make-up, play among your paint-pots, until you know what shade of make-up goes with what dress, what time of day or night, under what light.... Your skin tones change with the colours you wear. The perfect shade to be worn with blacks, blues, pastels is the rosy-hued lipstick by Dorothy Gray, "Crimson Glory." It's a true, bright red without the slightest trace of yellow—the colour of the American Beauty. The lipstick, face powder, and rouge come in a gigantic, composition rose which you can use for your dressing-table knickknacks when the cosmetics are gone.

Cleanse your face as many times a day as you conveniently can. Never apply new make-up over old, because the imperceptible film of dust that's settled on your skin would dim the most brilliant make-up. A smooth-spreading, not-too-oily cleansing cream is Hampden's "Demonstrators Special Formula."

It was originally intended just for the use of the Hampden demonstrators of "Powd'r Base," who needed a bland, soothing cold-cream that would remove their make-up quickly and efficiently a hundred or more times a day. Women saw its creamy, whipped texture and wanted it, so Hampden's brought it out for the rest of us. (Gimbel's.)

Mary Dunhill's "Devonshire Complexion Stimulant" is a reddish liquid, transparent and of water consistency, that you can rub all over your face and throat, if you want, for a delicate, in-the-pink-of-health glow. Go over those parts of your face a second time if you want to intensify the first application's colour. It's water-and-weather-proof, but it'll come off easily enough with cleansing cream. (James McCreery.)

An expert make-up job really requires two kinds of rouge, a cream rouge to give depth and permanence, a powder or cake rouge to bring out the brilliance of the cream rouge, to high-light the forehead, the chin, or the brows. Lenthéric has both in a new blushing red called "Close-Up." To match them, a lipstick. To blend with them, a warm face powder in "Goldtone."

VOGUE STUDIOS

Lenthéric introduces two new items in the "Soft Focus" series—"Close-Up," rose-red in lipstick and dry or cream rouge; face powder in "Goldtone." (Lord and Taylor)

BRIDEGROOM IN UNIFORM

(Continued from page 68)

On pages 68 and 69, Vogue shows a few of the many service men and their brides who have been married in the United States this winter. Weddings such as these are going on all over the country, on two months', two weeks', or twelve hours' notice. Plans are being made more quickly than ever before to fit into a sudden furlough, a sudden departure—but whatever the worries or upsets, weddings themselves are still as beautiful and unruffled as ever. And the fact that the country is at war, has multiplied, not decreased, the number.

According to an unwritten law in our Army's tradition, privates were not supposed to marry. Basically this was a sensible idea, for a man could hardly support a wife and children on twenty-one dollars a month. But since the Army has swollen to such extraordinary proportions, there are hundreds of enlisted men with their own private incomes who can, and are, planning to get married soon.

Weddings—Semi-Military

Instead of an entirely military wedding, complete in all points of Army etiquette, the groom these days may be the only member of the party in uniform because his friends in the service may be unable to get furlough in time to usher for him. In this case, a custom such as the arch of crossed sabres for the bride and groom has to be dropped. It is only correct in a military marriage when all the ushers are officers, and in uniform. However, a man in the service often does not have to wear his uniform when he is off duty or off his post. There are exceptions at different times and posts, but that is Washington's general rule, so there are just as many Army grooms in civilian clothes as in uniform.

This year's brides may wonder how many of the lovely wedding traditions will have to be dropped, and it is surprising how few those changes are. Agencies which used to arrange every detail of your wedding for you in six weeks will now do it in a couple of days. For example, one of the big wedding agencies in New York arranged the wedding of Catharine Swann and Corporal Ogden Kniffin in less than ten days. The big stores will make your wedding-dress and the bridesmaids' dresses in two or three days, if not less. And one of them will even make a bridal gown for you in twenty-four hours.

Invitations, which were once sent out at least two weeks before the ceremony, are now engraved in three days and sent out the week before. If time is even shorter, personal notes and telegrams are sent instead, or friends are called on the 'phone. One woman called a friend long-distance the night before the wedding and asked her to invite a list from the surrounding community, so she wouldn't have to make so many long-distance calls. Occasionally, notices have been sent out by the agency, cancelling the invitations with an explanation—"Cancelled leave," or "sudden orders." When time is short, the invitations and announcements are both sent out the same day.

All the wedding agencies are learning to take these sudden decisions in their stride. Of the fourteen weddings one organization handled between February 1st and November 1st, fifty per cent. were weddings of service men, where the groom was in uniform. Two weddings were moved at the last minute. A New York bride, whose father commands Kelly Field (Air Force training school), was notified overnight of the date of her wedding. She flew to Randolph Field, Texas (her fiancé, a Lieutenant, had just completed the flying course there), and was married in the house of the Commandant of the Field. The bride brought no wedding gown—only a pale blue suit, with a springy blue hat and veil—and, on such short notice, the family and attendants were unable to be present. Another New York wedding was cancelled and moved to Atlanta, Georgia, on ten days' notice.

All the invitations were in the envelopes and addressed when the news came of the change in plans. Announcements were substituted for the invitations, more announcements were ordered, and no invitations were sent out at all. The wedding took place, with all the attendants, at St. Luke's Church in Atlanta, the reception at the Piedmont Riding and Driving Club, instead of at St. Bartholomew's and Sherry's in New York. And the date was the 23rd of January, instead of the 3rd of December.

This idea of moving the place of the ceremony to a place nearer the groom is a definite trend now. If you don't want to be married at your fiancé's post, you might pick an "in-between" city where you, or your family, have friends or relatives. This will give you a longer time together, and he will use up less of his precious leave travelling to meet you at the altar.

Wedding Trips—On Leave

Honeymoons are changed, too—adjusted to very short leaves. With a week, you can fly to Florida for sun, or to Canada for skiing. If you have friends who own a plantation or house down South, perhaps they could let you use it for a few peaceful days. If you have more than a few weeks, there is still Mexico and South America. If you want to go nearer to New York, there is always Atlantic City with the boardwalk to go strolling on. Last, but still not the least (some couples get no honeymoon at all) you can spend your honeymoon right in New York (or wherever you live). There's a lot of fun to be found in New York—going to plays and concerts, finding new, exciting restaurants. And for exercise, there's ice-skating, roller-skating, playing squash, or bowling.

If the honeymoon plans are vague and depend on last-minute orders, the bride shouldn't buy too many trousseau clothes, especially if she doesn't know where she will be living. In most of the new trousseaux, shoes seem to be the only thing bought in any quantity, and sports clothes, if the bride knows that she will be moving to her husband's camp. Suits are the most practical buy, because they fit in anywhere, as an Army wife is supposed to. The "Officers' Guide" says (page 294) (Continued on page 102)

BRIDEGROOM IN UNIFORM

(Continued from page 101)

on the subject of the "Army Wife"—

"From the earliest times, the wives of officers have contributed vastly to the colour and charm of Army life. In the days of the frontier, the Army wife accompanied her husband into the West and endured the privations which were not to be escaped in that period. She has continued the practice through the years. Wherever she has gone, she has established a house where simple, but gracious and hospitable living has been the rule.

"Many unusual, characteristic, and admirable traits are developed by the Army wife. In a surprisingly short time she adapts herself to conditions, however difficult they may be. She is equally at home in a cabin or a mansion, a fine hotel or a transport."

Presents—War or No War

Despite the fact that she may be living in brightest Africa, there is no change in the sort of presents the bride-to-be wants. Silver, glass, furniture, and all the rest are cherished and packed away, if need be, until the War is over. Then they will be re-opened with just as much joy as if they were new. Many stores keep lists of what the bride has told them she would like, and will help a prospective buyer to find a present to fit the price. Presents like perfume, luggage, cosmetics, Defense Bonds, or cheques are welcome in any times, and a fur coat is a godsend, even if she's not going to live in North Dakota.

If the wedding takes place in a hurry, the minor traditions sometimes have to be dropped. This winter's brides often shopped for their own rings and charged them to the bridegrooms—a definite break with custom, but "countenanced by all the best shops nowadays." For the bridesmaids, there are easy little presents—a gold pin in the shape of a horse with a band of pearls around his back—which are ready-made. Or brides can order little initialled gold pencils to be delivered after the hurried ceremony. One recent groom gave all his ushers pigskin wallets, with gold tips, and had his and his bride's nicknames engraved on them.

Grooms who are in the armed forces have their own particular problems. They may not have time to get fitted for a cutaway, nor will the ushers, even if they could afford it on $21 a month. The cutaway problem may be solved by an all-out military wedding if the groom is an officer and knows enough other officers.

Weddings—Strictly Military

Strictly conventional military weddings have rigid rules to go by. All the men in the party must be officers, of the same rank, in the same branch of the service, all in their uniforms. Sabres are never crossed in the church, but on the stairs or just outside the door. Frequently, the national and regimental colours are crossed just above and behind the position of the chaplain. The formality of the bride's gown is not affected at all by the groom's rank.

If the groom can't get off in time to arrange things for his ushers, his family will do the preparations, and the bride will have to buy boutonnières and gifts for the ushers. The wedding-conscious *New York World-Telegram* summed it all up: "If all this is too much trouble, meet your service bridegroom at the Municipal Building—get your license—get your lawyer to make a plea for urgency before a Supreme Court judge so you may be married the same day, and be off on your furlough honeymoon. Don't forget, the marriage license bureau closes at 4:00 P.M., and the Board of Health closes at 5:00."

Weddings and Receptions—in England

But in England, where clothes are so strictly rationed that to buy a new wedding-dress would be the wildest extravagance, brides are still clinging to the traditional veil and train. Some manage by using their mother's or grandmother's dress; some, like Miss Rosamund Fellowes, have a dress made of coupon-exempt lace.

The wedding breakfast is more of a problem. British Vogue reports:

"Absence of butter cuts out sandwiches. Cold game and salmon go a long way. Again, relatives generously help by contributing to rations; and what is lacking in food can be made up in decoration.

"Drinks are a problem, as stocks of champagne are dwindling rapidly. A very delicious cup made up of cider with a dash of gin and floating mint leaves is the newest idea. A lighter drink is "Spritzer"—which consists of half white wine, half soda-water, arctically cold. (The most important ingredient is the ice.)"

The miracle is that, with all the upset plans, the rushing and the worry, so few brides have found a real wedding too much to bother with. The sacrifices and the added trouble are forgotten. The organs peal, the brides march up the aisle, and young America gets married as it always did.

VOGUE CUES ON SPRING SHOPPING

If you want clothes that will be a long-lived investment, mark well Vogue's what-to-buy advice on spring fashions and trends, coming in the March 15 issue. High-lights: New print varieties. Insurance Clothes—classics right for now; right for two, three, four years from now. Spring coats and companionable dresses.

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barbara gould New York

BUT WHERE IS PICASSO?

(Continued from page 76)

I let her talk. The German boy, she told me, followed the way of so many other unsuccessful would-be painters all over the world—he became an art teacher in a public school. He would sit in the classroom, watch the children about him, who, with their tongues sticking out, were struggling with water-colours and crayons to reproduce flower-pots and water-pitchers; he would dream of Paris, the world capital of art, and the great painters who lived there, famous men and rich ones. He, too, was going to conquer Paris, and, if his palette was too weak to let him do so, he would find some other weapon. One day, his name, the name of Otto Abetz, would inspire awe and respect.

"Well," my friend said, "you must know that he made good."

Enter Otto Abetz

I knew that much. In 1934, the former art teacher settled in Paris. He spoke perfect French, and he had married a French girl. He dressed well, he had charm, personality, and a great deal of money. In a short time, he was at home in the best *salons* and on intimate terms with ministers and industrialists, politicians and journalists. He professed to be interested only in a cultural rapprochement between France and the Third Reich. Yet on the eve of the war, uncultured officials expelled Otto Abetz. It was too late—he left behind him the most completely organized Fifth Column in the world. There was but one thing that he regretted: during all these years he had never been able to approach any of the men thanks to whom Paris was Paris. A successful conspirator, he was still a personal failure.

"A year later, Otto Abetz returned to France, a different man," my friend said. "Now he was the ambassador of the victorious Third Reich in a country he had helped to defeat. Informers and flatterers filled his waiting-room. Ministers and academicians felt honoured when he spoke to them. He had more power than the commander of the troops of occupation, than the representatives of the Gestapo, certainly more than Pétain himself. His Excellency Otto Abetz now could meet anyone on an equal footing."

"Even Picasso?" I asked.

My friend smiled.

"I'm interested in Picasso, not in Abetz," I reminded her.

This time she answered my question.

As the German armies were nearing Paris, the painter left the city to go to the little estate that he owns in the neighbourhood of Bordeaux. A few days later, Nazi motorized columns appeared there, too. He was in the Occupied Zone anyway, so he preferred to go back to Paris.

"How could you let him go?" I asked.

"Well, friends tried to make him change his mind. But you know, Picasso is Picasso."

I knew. His friends reminded him that he was considered by the Nazis the chief exponent of the "Jewish Marxist decadent art," that the German museums had discarded all his paintings—the celebrated "Famille Soler" had been sold in Switzerland in 1939. Hitler had no more use for Picasso than for Rembrandt, "the painter of the ghetto."

Denounced as an artist, Picasso was no better off as an individual. During the Spanish Civil War, he had been active on the Loyalist side. He had published eighteen satirical cartoons called "Dreams and Lies of Franco," in which he had ridiculed the Burgos Fuehrer, "his mouth full of the chinch-bug jelly of his words," as the painter himself wrote in the preface. Now the Gestapo was arresting Spanish Republicans in the Occupied Zone of France and turning them over to Franco—to be shot, hanged, or garrotted.

Picasso would not listen to his friends. He had lived in Paris since 1903. He belonged to the city as much as the city belonged to him. He was not the sort of a man to let a few million invaders interfere with his habits.

So back to Paris he went. His apartment on the Rue La Boëtie, his studio on the Rue des Saints-Pères had not been touched. He could work and live there. People were coming back to the capital. Soon Picasso was again surrounded by a circle of friends.

Back in Court

"His usual 'court'," smiled my friend. "The old life again. During the day, he paints. Three times a week, he dines at the Brasserie Lipp. At night, he goes to the Café de Flore, and chats with friends. He still sits at the same table."

"Near the cashier?"

"Yes. The same red-haired girl with a distant smile."

"Has he enough materials?"

"Well, as long as there is one canvas, one tube of paint left in Paris, he is sure to get his supplies."

"Does he have enough to eat?"

"No one has in Paris, except the Nazis and their French friends."

"What about the heat?"

"That was a problem. When the winter came, Picasso had to abandon his studio, he had no more coal to keep it warm. He has electric heaters in his apartment. Now he paints at home."

"Did he change—physically?"

"Not much. Perhaps, he has a few more white hairs. But he certainly doesn't look sixty. I guess he never will."

The world outside was wondering what had happened to him. While friends in Santiago and New York, London and Tokyo, worried about his fate, he worked, sat each night at the Café de Flore, dined at Lipp's—three times a week. As far as he was concerned the Nazis did not exist, and Paris had never been occupied.

One day, the painter was at home, surrounded by his "court." The apartment was in its usual topsy-turvy state, the bed unmade, papers and books spread all over the place. The door-bell rang. A man walked in, tall, broad-shouldered, blond, very well dressed. A few persons followed him. His watery blue eyes searched the company, rested on Picasso. The man asked in impeccable French.

"May I come in, *cher maître*?"

"Certainly," the painter said, and he added, "who are you?"

"My name is Otto Abetz."

"We all were spellbound," my friend ex- (Continued on page 106)

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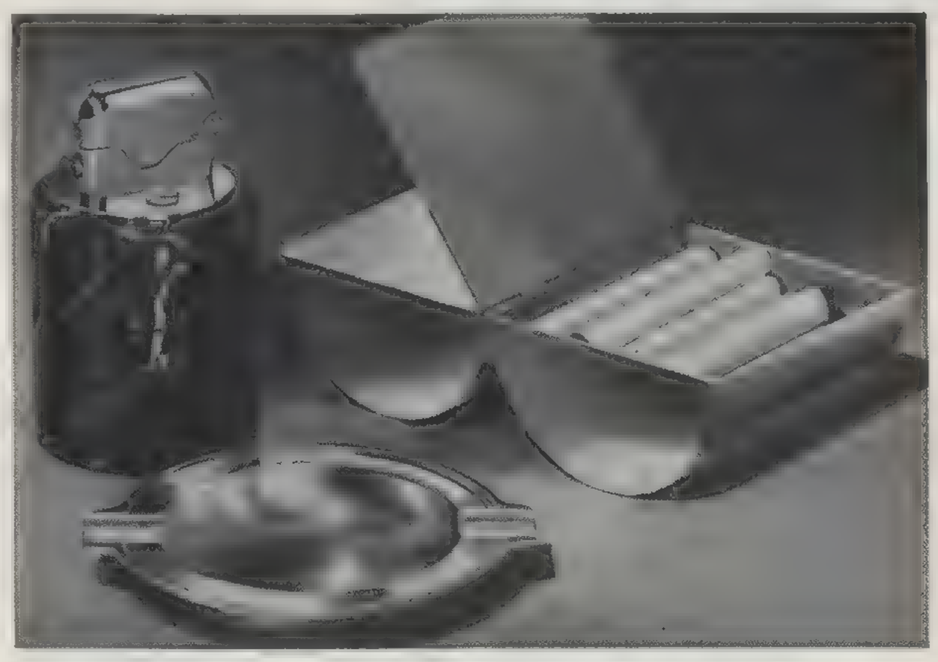

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BUT WHERE IS PICASSO?

(Continued from page 105)

plained. "You haven't seen Paris under the Nazis. You can't realize what the name of Abetz means there today. This man could do anything—anything. And there he was, standing respectfully with his hat in his hand, an expectant smile twisting his lips. He waited for Picasso to speak."

"And who are you?" asked the artist.

As a man well used to conceal his feelings, the newcomer explained,

"I am the German Ambassador to Paris."

It is not known whether Picasso heard his answer or not: he was too busy talking to his friends. His Excellency remained standing, as if he were wondering what to do next.

That must have been a great day for the former public school art teacher. At last he was in a position to oblige a man like Picasso—a long way from the classroom with its stupid schoolboys. He knew that the painter had come back to Paris—apparently Picasso did not mind the Nazi occupation. He had kept on working, he certainly was not interested in politics. Nazi theoreticians, the Fuehrer himself, could spit on the "Jewish Marxist art"—Otto Abetz knew better.

His large, silent car—one of the few left in Paris—had brought him to the Rue La Boëtie. A man like Abetz did not need an invitation; everyone was only too flattered to receive him.

But Picasso did not seem particularly flattered. As a matter of fact, he did not seem aware of the honour bestowed upon him. He kept on chatting with his friends and paid no attention to the Ambassador. Abetz felt less certain of himself.

"*Cher maître*," he said, "I'm sure you have no coal. It must be terrible! It is a shame! Please let me send you as much coal as you need."

"Thank you," answered Picasso. "I don't need coal."

"What about food?" inquired His Excellency. "I beg you to let me send you some butter. Or maybe you need sugar? Do you like chocolate? Or would you rather have cigarettes?"

"Thank you," said Picasso. "I need nothing."

Once more Abetz subsided. Seemingly unconscious of the uneasy feeling he had created, the painter returned to his friends. Minutes passed. Despite himself, and although the host did not pay any attention to him, or maybe just on account of that, Abetz felt less and less like the envoy of the master of Europe. He managed to say with his most winning smile:

"*Cher maître*, won't you show us some of your recent work?"

"With pleasure," answered Picasso.

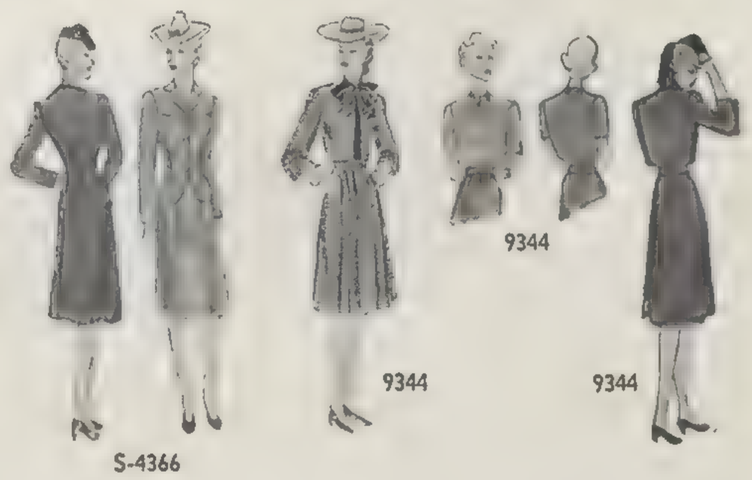
He got up, looked around him, searched through the confusion about him. He had many new canvases in his apartment, but he was not going to show them. He knew exactly what he was looking for. It was not the picture itself, he did not have it any longer—fortunately. It was safe, beyond the Atlantic, in New York, at the Museum of Modern Art. But he had a good reproduction of it. Here it was, hidden under the books. Picasso picked it up, a maze of black lines on a white field, and handed it to his visitor.

"Here," he said.

The diplomat took the photograph, examined it with deference. He knew it, of course. Anyone familiar with modern art, and many others, knew the most famous of all Picasso's recent paintings—his version of total war, "Guernica."

Guernica, though a small town, had been the shrine of Basque culture, the seat of the Basque Government over a period of five hundred years. Asleep all week long, it woke up every Monday, when the peasants from the countryside gathered there for the customary market-day. On Monday, April 26, 1937, Guernica buzzed with animation. At 4:30 P.M., the church bell rang the alarm (Continued on page 107)

DESIGNS FOR DRESSMAKING



Here are additional views of the Vogue Designs for Dressmaking which are photographed on pages 92 and 93. Both are designed for sizes 12 to 20 (30 to 38). No. 9344 is "Easy-to-Make"

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BUT WHERE IS PICASSO?

(Continued from page 106)

for approaching planes. People went to cellars and dugouts. No one was frightened—Guernica was not a military objective.

A few minutes later, a heavy Junkers plane dropped six bombs on the town. Another bomber followed, then three fighter planes that machine-gunned the crowds. For more than three hours, wave after wave of Nazi planes raided Guernica. They unloaded four thousand explosive and incendiary bombs, a hundred aerial torpedoes. At dusk, they disappeared. There was nothing left of the town. Churches had been blown up with priests and praying peasants, hospitals set afire with wounded and nurses, nearby farms crushed with their inhabitants and livestock. On that particular afternoon, Hitler's total war was born into the world.

Shortly afterwards, Picasso painted his famous canvas. He had described total war himself, in the preface he had written for "Dreams and Lies of Franco," and I can not think of a more adequate description. "Cries of children, cries of women, cries of birds, cries of flowers, cries of timbers and of stones, cries of bricks, cries of furniture, of beds, of chairs, of curtains, of pots, of cats, and of papers, cries of odors..." Painted for the Spanish Pavilion at the Paris World Fair, "Guernica" was later exhibited in the United States. It was more than a painting—it was an indictment, a weapon, "for reality, even if concealed," as Picasso once said, "has power to arouse emotions."

"What did Abetz do?" I asked.

"He studied the photograph carefully," my friend said. "He praised it in subdued tones. He paid tribute to the greatest painter of our time."

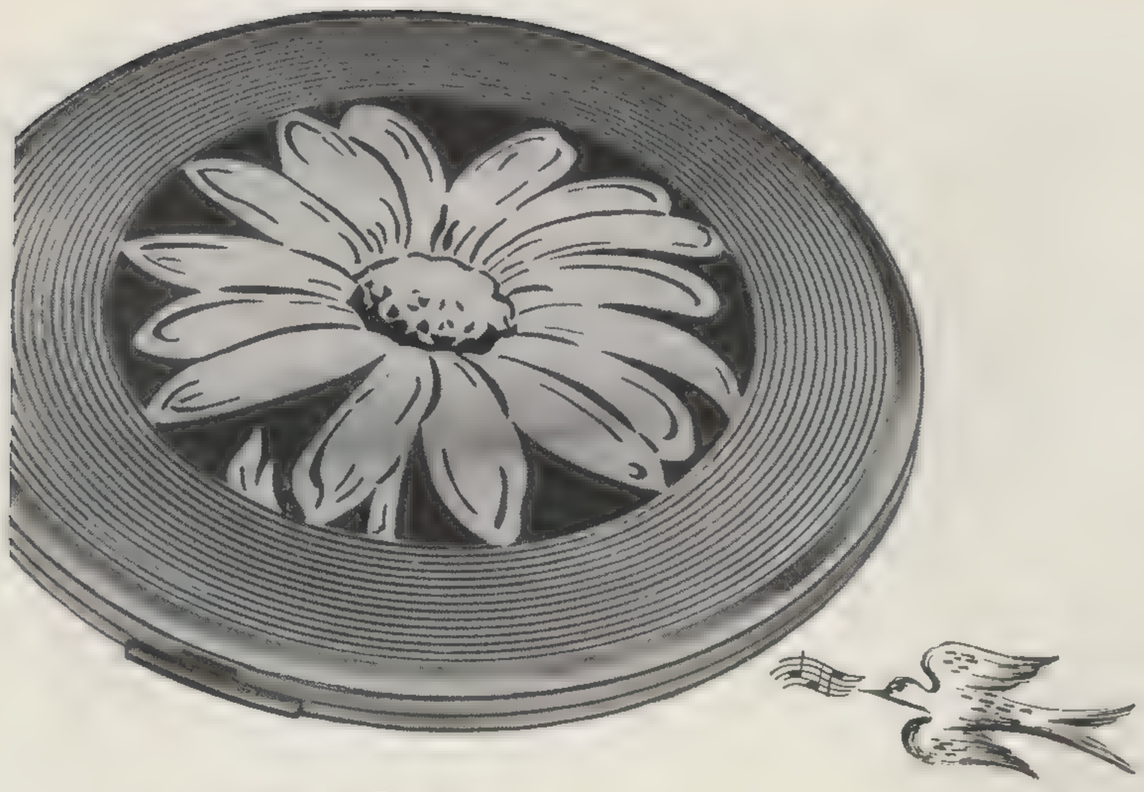
His Excellency must have been feeling better by that time. He probably thought that he should have spoken about art right away. He had made a mistake when he offered Picasso coal and butter, a natural mistake: for months everyone around him seemed interested only in food and fuel. But Picasso was an artist. He did not care about the commodities of life, only about his work. And he had chosen his best canvas to show—that was a good sign, too. From now on, everything would be easy.

"*Cher maître*, that is marvellous," the Ambassador exclaimed for the tenth time. "Won't you please tell us how you did it?"

Picasso's black eyes—the blackest, the most vivacious ones in the world—met the watery blue eyes of the Nazi dignitary. For a moment he mused. Possibly he was remembering Guernica, or visualizing swastika-soiled Paris—he always could see ten different things at a time.

"I didn't do it," he said casually. "*You* did it."

Otto Abetz, art teacher, departed in silence.



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LET'S LUNCH AT HOME

By Marie Kimball

When a Frenchman entertained at luncheon, claimed a famous chef, he always served first poached or soft-boiled eggs in some form, dressed with whatever sauce desired, and garnished in various ways. This was to test the breeding of his guest, to see whether he could keep his moustache free from the insidious yolk of the egg.

There are many delightful ways of serving these soft eggs, and many amusing tricks to disguise their humble origin.

Œufs Verts

Œufs Verts, for instance, make a handsome and unusual dish, but are as simple as ABC. To prepare a dozen of them (allowing two to each guest): First, you cut some bread in oval shape, of a size nicely to accommodate an egg. These you sauté in butter and olive-oil until a golden-brown. Now spread them with chopped *jar bon de York* (Smithfield ham spread will do) and set to keep warm.

Meanwhile you prepare a nice Béchamel sauce. Take a piece of butter the size of a small egg and let it melt slowly. Then stir into it two tablespoonfuls of flour. When well blended, add all at once a generous cupful of hot milk, in which you might well have sneaked a little cream, and stir furiously until it comes to a boil. Season with salt and freshly ground pepper, then add a few drops of green colour to make it a pretty shade. Set aside in a pan of hot water and cover until needed.

Now have ready a saucepan half filled with boiling water. With a silver spoon, carefully put in the eggs, cover, and reduce heat so that the water will not boil the slightest. Let stand for eight minutes. Remove them and shell swiftly. Place each on a piece of the prepared toast, cover with a generous spoonful of the sauce, and sprinkle with chopped parsley. Decorate your dish with parsley, as well.

Œufs à la Paris

First of all, you must have on hand some cold, cooked chicken breast, which you cut in small cubes and mix with a Béchamel sauce prepared as in the preceding recipe, except that you omit the green colouring. Next you prepare some rounds of toast, about two and three-quarters inches across, and fry them a golden-brown in a mixture of butter and olive-oil.

Then poach the number of eggs needed. On the toast lay a generous spoonful of the chicken mixture, on this a poached egg, then cover the whole with Hollandaise sauce, and decorate with chopped truffles.

Œufs pochés Cardinal

The necessary number of rounds of bread are fried in the usual manner and spread with anchovy butter, which is anchovy paste mixed with a very generous amount of butter. The eggs are carefully poached and laid on the toast, the whole is then covered with Sauce Cardinal and decorated with a piece of truffle cut in fancy shape.

For the sauce, make a Béchamel as in the first recipe, but without the green colouring. Pound the coral of a cooked lobster in a mortar with one-third of a cupful of butter. Force through a fine sieve. Add this to the sauce, with two teaspoonfuls of tarragon vinegar and, if you wish, a little anchovy paste, to suit the taste.

Whipped Cream Omelet

Beat the yolks of three eggs until very light and fluffy. Gently stir into them three tablespoonfuls of sifted flour and one-eighth teaspoonful of salt. Now beat the whites of the eggs until stiff and light and do the same with one half-pint of heavy cream. Carefully fold the egg whites into the first mixture, then fold in the cream. Have ready a large skillet. Put into it two tablespoonfuls of butter and, when that has melted, turn in the omelet. Set in a moderate oven and bake ten to twelve minutes, until a golden-brown. Turn on a large, round platter, sprinkle with grated Parmesan cheese, and serve.

If you prefer, this omelet may be served with a sauce of mushrooms stewed in white wine and slightly thickened with a little flour rubbed into some butter. Again, if your guest has a sweet tooth, serve it with stewed strawberries to which has been added a small wine-glass of cognac.

Quiche

Now, if you do not wish to put your guest to the acid test, the luncheon might start with *Quiche,* or with *Coquilles Saint-Jacques. Quiche* may be made in the form of individual tartlets or in one large one. First prepare a short paste. Sift onto the board or slab one cupful of flour mixed with one-fourth of a teaspoonful of salt and one teaspoonful of sugar. Sift in the shape of a cone. Make a depression in the centre and put into this the yolk of one egg and one-half cupful of butter. Work all together gently with the fingers until it forms a paste. A very little water may be needed. Do not knead, but handle lightly so as not to destroy the consistency. Cover with a piece of linen and set in the refrigerator for an hour, preferably for overnight.

Then roll out and line a pie-plate with it. Prick the bottom with a fork and dispose over it some small cubes of crisp bacon or cooked ham, about two-thirds of a cup. On this, lay thin slices of Gruyère cheese (which is what the French call Swiss cheese). Meanwhile beat four eggs well with a silver fork, add three cupfuls of rich milk, salt, and freshly ground pepper to taste. Pour this into the pie shell and bake until set. It will take about half an hour. Serve at once.

Coquilles Saint-Jacques

For these, aside from the scallops, you need the little dishes that look like scallop shells. Clean the scallops, stew them in some white wine seasoned with salt and pepper and a little shallot, cut up fine. There should be about two cupfuls of the scallops, and they should not cook more than three or four minutes. Remove from the wine and cut in small pieces. Mix with Béchamel sauce, and fill the shells. Sprinkle with fine bread-crumbs, grated Parmesan cheese, and dot over with (Continued on page 109)

LET'S LUNCH AT HOME

(Continued from page 108)

butter. Put in a hot oven until brown.

You may add three-quarters of a cupful of cooked mushrooms cut in slices or the same amount of lobster meat, cut up, both of which will be an improvement.

Œufs Sarah Bernhardt

An unusual luncheon dish, which was the favourite of a great actress and which is named after her, is *Œufs Sarah Bernhardt,* and it is not all eggs, as you might think. For this, you will need some large, fat mushrooms. Wash them, peel them carefully, and stew slowly in two generous spoonfuls of butter. There should be a dozen mushrooms.

Now poach the yolks of a dozen eggs and lay each one carefully in one of the mushroom caps. Cover with velouté sauce, flavoured with tarragon, dust with grated Parmesan cheese, and put in the oven to brown. Arrange in a circle about a kidney stew made with sliced mushrooms, Madeira wine, and cream.

For the velouté sauce, melt two tablespoonfuls of butter. Add one-fourth of a cupful of pastry flour and allow to simmer for ten minutes without browning. Now add two cupfuls of veal or chicken stock and stir with a wire whisk until it boils; season with half a teaspoonful of salt and the same amount of black pepper, freshly ground. Reduce the heat and let simmer for half an hour. Strain the sauce before using.

Filets de Sole Noisette

Clean and decapitate your fish. Then, with a very sharp knife, gradually separate the skin from the flesh. Cut each half in two, lengthwise, so that you will have four small filets from each fish. The individual size makes more delicate eating and prettier to serve.

Wash and dry individual filets, then dip them in egg and milk beaten together, after that in blanched hazelnuts, ground very fine. Have plenty of butter in your frying-pan and cook your filets to a golden-brown, first on one side, then on the other, turning very carefully. As they cook, season with salt and freshly ground pepper. Remove to a hot platter decorated with parsley and slices of lemon garnished with thin circles of red radish and serve with the following sauce.

Beat the yolks of four eggs and add two-thirds cupful of cream. Place in a china bowl and set over hot water. Cook until thick, being careful not to let it separate. Drop by drop, add two tablespoonfuls of vinegar, a quarter of a teaspoonful of salt, and the same amount of freshly ground pepper. Set in a pan of ice-water and stir until cold. When ready to serve, fold in half a cupful of whipped cream and four ounces of caviar.

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MORALE —

(Continued from page 55)

our wisdom. You hear women saying, "I am not going to the hairdresser's any more." Or—"I *was* going to buy a fur coat this year, but, after what has happened, I won't do it." Or—"I'm just going to live in one dress all year; I'm going to stop spending any money on clothes from now on."

Now, there is certainly nothing funny or unadmirable in the *intention* of sacrifices like this. They represent a very real, unselfish wish to help; there is a genuine *spirit* of patriotism there. No, we can not criticize the *motives* of people who are thinking of sacrifices of this sort.

But I do not have to point out that motives and intentions are all too often not enough. If what you do actually accomplishes a disservice to your country and yourself—if it turns out to have just the opposite of the good effect you had hoped for, it will be small consolation to you afterward to be able to say, "Oh, but my motives were wonderful. I just didn't know."

It is our business to know—it is our business to look ahead, to try to see what will be the outcome of our actions—not to be content with mere good intentions, but to make sure that the action these intentions lead us into is strong, constructive, intelligent, and right.

And this is where we come in —you and I. This is where we have our greatest opportunity and our greatest duty, in the field of women's morale. It is our job to make it clear what is sacrifice and what is folly where spending is concerned—what kind of management a woman can make of her money that will really help America, and what kind of misguided "sacrifices" can prove of very serious damage to America.

The Source of Morale

To begin with, of course, there is always the question of whether a woman who never goes to the hairdresser, or who makes herself live in one drab dress all the time, can ever have a very high personal morale.

Let us grant, for the usual sake of argument, that a very rare woman, here and there, might manage it—though, personally, I do not think I have met many such women. Certainly, most women are not like that.... Their self-confidence, their belief in themselves, is impaired—and, being impaired, becomes a source of worry and preoccupation to them, and their efficiency is then bound to suffer. For, contrary to what certain people think —usually men—a woman who is well-dressed, who looks well and knows it, thinks about herself a great deal less than a woman who looks badly and knows it. And a woman who is not constantly worrying over how she looks is able to spend more of her time thinking about other things.

And this more or less personal question of keeping up face, so to speak, as a part of feminine morale as a whole, is also enormously important to the survival of one of the largest industries in the United States—the Fashion Industry. Some may ask —is the life or death, the sickness or health, of such an industry properly to be considered a question of morale? I believe it is; I believe it must be.

We are engaged today, in America, in a gigantic war-effort—an effort that is costing us billions of dollars, and which we know will cost us many more billions before we are through. Now money alone is not morale—munitions, alone—men, alone—none of these things, alone, is morale. But, for the most complete, most realistic kind of morale, there must be *all* those things—munitions, men, money —lots of money.

And the money does not come out of the blue, out of wishful thinking, out of magical, mysterious new sources. It comes from the sources it has always come from—comes in greater and greater quantities, and percentages; but it comes, nevertheless, from those same sources—your pocket, my pocket, industry's pocket. Be very sure that your Government is counting on a certain good-sized revenue out of the Fashion Industry, and out of the cosmetic industry. Why, the new excise tax on cosmetics, alone, will yield about forty million dollars a year to the Government. It is not unpatriotic of women to keep an established industry going, and on a paying basis —it would be quite unpatriotic of us not to.

Priorities and Rations

Well, our friends may ask us, does all this mean we shall have to give up nothing? Nothing we have been accustomed to wear—to put on our backs—our faces—our feet—our hands—our hair? No, of course it does not mean that. We have already begun to hear the first few murmurs out of our war-baby, Priorities. Before we are through, his thunderous voice may seem to be the only sound we hear in our whole business lives. But what we have got to realize—and, far more important, what we have got to let the women of America know—is that it is not patriotic to anticipate him. It is not patriotic—it may even be tragic.

We are not so far removed from our pioneer ancestors that we can't face the possibility of rationed clothing, and we shall not weep for our lost fol-de-rols if they are made of any substance that will help to win the war. But in the meantime, we know that whatever is on sale in the shops is there to be bought and that, if we buy what we need and can afford (no more, no less), we are really serving the Government's needs by helping to keep the public economy stable.

What our Government asks us to give up, we shall give up cheerfully, proudly. And we can rest assured, our Government isn't going to pamper us when it needs our girdles and hairpins and garters. We are going to have to kiss a lot more than the boys goodbye before this war is over. But that isn't going to stump us.

We know also that we shall have our blood, and sweat, and tears wrung from us—but we shall give, for good measure, our love and hope and laughter, besides. We are prepared to meet whatever comes with our own peculiar weapons. We have said it in a little editorial in one of our recent issues. I should like to repeat it here:

"I am a woman, and I have two major weap- (Continued on page 111)

MORALE —

(Continued from page 110)

ons. I have my hands. I have my heart.

"With my hands, I can work, heal, fetch and carry, place and replace; I can keep the day-by-day mechanics of living reasonably tidy and stable.

"With my heart...well, put it this way....

"I can be a good wife—Army, Navy, Air Corps, or civilian. I can raise my children, sane among all the insanity. I can run my house, and make of it a haven for my friends, not an ivory tower for me.

"I can pay incredibly stiff taxes with an equally stiff upper lip. I can accept shortages without complaining; I can face the possibilities of severe rationing without going to pieces. I can keep my head today despite all the yappings: on the one side, of buy-everything-you-can-and-hoard-it, and on the other, of is-it-really-right-to-buy-*anything*.

"I can go on spending my money wisely; spending it where it will do the greatest possible good for America and for me. I can accept any reality; I can reject every rumour. I can fight. I can win.

"And I can look right pretty, through it all."

AMERICAN SPRING COLLECTIONS

(Continued from page 49)

A LONGER s-t-r-e-t-c-h of skirt impresses you as you scan all the Collections. Peg-top skirts encourage this look, or skirts thinning at the knees, or lapped to one side, or panniered a little at each side, or cut with the fullness concentrated in front or in back. Dresses have this long-legged look. Suits have it, often because the jackets are brief boleros, which give the optical illusion of lengthening the skirt by several inches. These brief jackets and boleros might be worn with a frilled Mexican bull-fighter shirt, or the most fragile of blouses, or with a Buster Brown collar and tie.

THE afternoon dress has, inevitably, returned. As off-duty hours become more precious and impromptu, the dressing for them becomes more studied, far less careless. And at five or six, the man-in-uniform hurries to meet the woman-in-afternoon-dress. It is, of course, a dress she can wear straight through the evening. It is a dress which proves to a man that a woman has dressed with him in her mind. It is a dress upon which a designer has lavished the qualities men have always found pleasant. It is probably black. It is often sheer. It frequently uses black lace or net. It will be a little longer than your day dress, and it might be cut up in front. Or it might be, too, a little suit of moire, or taffeta, or bengaline—effervescing at the neck-line with white frills.

THE short evening dress is exactly right for many 1942 evenings. For, again, the beau-in-uniform. For the evening that calls for a good bit of getting-around-town. The hem stops at mid-calf, but the whole implication of the fabric, the cut, the accessories is of the utmost formality. This is definitely *not* last season's ballet dress; definitely *not* a short afternoon dress you wear through the evening. It is always and always an evening dress. The neck is usually low. The sleeves short. Often the hem is of transparent lace or net. It is worn with brilliant jewels. Worn with some bit of frippery in the hair: a lace mantilla, a feathered snood, a wide satin bow.

THE long evening dress is often the fairly unadorned black dress, of great distinction, and a certain definite, seasonless charm. This dress, which hangs in the wardrobe of every well-dressed woman, has become, this spring, much more than your old-faithful. This spring it is the dress which somehow becomes much more your own, much more distinctive than a basically unusual dress—by the addition of your own ideas. Tricks with the hair; the personal draping of a mantilla or a shawl; the flagrant addition of colour or of white in accessories; the variations in gloves of printed silk, of jersey, of lace, of fine leathers.

YOU will find at the great galas, the charity balls, the parties for men-on-leave the *femme fatale* evening dress—always a wartime favourite. Very fitted, very close to the figure, broken from an exact sheath by an exaggerated front bustle, a jutting peplum, a giant bow.

BLOUSES are always a bumper spring crop—and this year, with your busy daytimes, it's a crop that could use a little cultivation. There are all sorts of fresh-looking, launderable blouses in fine cottons and linens. Cat's-whiskers bows, jabots, frilly revers spill over your suit lapels. Or you might have a blouse of polka-dot surah, with gloves to match. If your suit has a white jacket, or a light jacket, try a black shirt—and perhaps a bright print bow tie with it.

GIANT flower prints make this summer's hot-weather standby a vastly different looking dress than last summer's. One huge flower blooms (at wide intervals) over a dark ground, for the prettiest of these. Often, this spring, you will tie a sheer wool skirt, and slip a wool Eton jacket over your print.

THE Godey silhouette you'll find very appealing. It has a tight, fitted basque jacket (like the Godey's Lady's Book illustrations) and a full, circular skirt in a contrasting colour. Often there's a wide band of the jacket material, making a full, wide hem.

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WE'LL DO IT AGAIN

(Continued from page 62)

of vanishing tires, gas, and motor-cars —they have become veritable instruments of defense; weapons for ladies who—with united hearts, and divided skirts—will ensure the defeat of Hitler and the swarming Japs.

It may well be that, if we are forced to rely on bicycles alone, we shall even recapture the spell and the flavour of the 'Nineties. And how pleasant it will be, once again, to ring our bells—or blow our horns—as we round the sharp and wooded country corners: to take the family for a ride—with grandmother in her tricycle (the one like Queen Victoria's); to decorate our handle-bars with coloured ribbons; to hear our loved one breathing hard, in the seat ahead of us (for ladies always went first on our family "double"); to wear, if a male, a red-and-black jockey cap, sponge-bag trousers, a striped blazer, and a well-trimmed beard; and, of course, to take Junior with us, bent double over his "Little Giant."

The Old High Wheelers

In 1888—the year that Thomas Stevens circled the world on a high bicycle; when William A. Rowe was still the "old style" bicycle champion, and two years before the appearance of the low, "safety," or the pneumatic rubber tube—and long before the days of the coaster brake—I bought, at second hand, a high-wheel Pope bicycle. It was of imitation silver; its front wheel was fifty inches high; its back wheel, sixteen, or approximately the size of the wheel that now decorates the steps of *Bill's Gay Nineties* in East 54th Street, or of that shown—with messenger—on page 63 of this issue.

But I found that riding my high wheeler was only a modified form of torture, principally because of its incessant rattling, its solid tires, its imperfect brake, its unfailing attraction for combative dogs, and the humbling derision it engendered among the profane and disrespectful.

In 1890, the low bicycles, or "safeties," came into general use, along with pneumatic tires (invented, a trifle strangely, by a Scotch veterinary surgeon) and a proper order of brake. Thanks to such merciful agencies, bicycling was so revolutionized that, by 1894 and 1895, wheeling clubs had appeared on all sides and the vogue of the so-called Century runs had begun.

The Century Runs

The old Century runs, in which a hundred miles had, of necessity, to be covered (unless death intervened), are something to remember. They were run off, by the various cycle clubs, on Sundays, or holidays, with sometimes as many as a hundred riders competing. The survivers of such contests always seemed, a little oddly, to be frail, sallow-faced creatures, apparently devoid of muscles, lungs, or moral stamina.

The most usual "Century" was from Columbus Circle, down Broadway, over the Brooklyn Bridge, along Fulton Street to Flatbush Avenue, and on to Prospect Park (with a short stop at Bedford Rest—a renowned refreshment casino), and then, on and on, unendingly, into the heart of Queens, with refreshments at Tom West's roadside hotel. After luncheon at Mr. West's with its generous and busy bar—the bicyclists about-faced and (if still breathing) arrived back, toward the late afternoon, at Columbus Circle.

The best of the riders did the whole trick in nine hours, including lunch, or, an average of, say, twelve miles per hour. Charley Miller, then the most prodigious figure in bicycling, actually (and practically without sleeping), rode 2,192 miles in 144 hours, an average of fifteen miles. But that, of course, was on a bicycle track, and not on the dusty, ill paved, Long Island roads.

Such runs were full of happy incidents; the deep astonishment of the yokels, the brief pauses for beer, the puffs from a fragrant (?) *Sweet Caporal* or *Virginia Bright*, the solace of a quid of gum—Adams, or Beeman's, of course—the princely luncheon of frankfurters, the romantic and, occasionally, friendly acquaintances that one made (as ladies so often participated), the never-ending billboards proclaiming the merits of Sozodont, Pearline, Castoria, Sapolio, and Dr. Munyon's wonder-working pills; the comfort of a warm sun, and cooling breeze, and the knowledge that distance itself was being annihilated and that you, personally—and not a horse or locomotive—were the force who was annihilating it.

The Shorter Runs

The pleasantest of the short runs was that to Brighton Beach. And Brighton, it must be remembered, was the nightly scene of "the Fall of Babylon," as revealed by Pain's "mastodonic" fireworks. From there one went on to Manhattan, where, at the "Oriental" Hotel, one lunched and swam, and then went on to the horse races at Gravesend, or Sheepshead Bay, or to Tilyou's Steeplechase Park, at Coney Island; there, perhaps, to try out Thompson's switchbacks, now known (and so effeminately) as "scenic railways"; after which there might be an *al fresco* frankfurter supper at Feltmans—the true king of Coney, and the man who really made the *hot dog* a national American institution.

The Rumson Road, in New Jersey, was also a most popular highway for the "scorchers"; and so was the Merrick Road, on Long Island, a thoroughfare which, at all hours, seemed literally alive with whirling wheelmen.

The Beauties of Claremont

For some occult reason the friendliest and most attractive girls in the 'nineties, did their wheeling on Riverside Drive, usually in the neighbourhood of Claremont, at 125th Street. That historic inn (which, very fortunately, still survives) was a place of the most infinite charm. It was built a little after the Revolution, and for a long time housed the person of Mrs. Theodosia Alston, the daughter of Aaron Burr, while, later it housed no less a figure than Joseph Bonaparte (Napoleon's brother) who lived there before he finally settled himself at Bordentown, New Jersey.

Claremont had a closed-in veranda, designed for dinners on cool nights, and a lovely lawn on which one could dine in summer. Champagne was sold at $3.50 a bottle; there was no harassing music; the shrubs around it seemed always in bloom, and the women at the

WE'LL DO IT AGAIN

nearby tables had a delightful way of seeming a little more attractive than the lady one was dining with.

Two streets below Claremont, was the old tomb of President Grant, a more beautiful sepulchre than the forbidding mausoleum which, since 1897, has immured the poor, dead General.

There was also, on Riverside Drive, at 112th Street, a delightful oasis known as "The Widow" and a dance hall called the Lion Palace, at 108th Street and Columbus Avenue, where frankfurters, with plenty of mustard, dancers with plenty of polkas, and steins with plenty of beer could, at all hours, be observed.

The proprietors of "The Widow" ran charming variety shows for the benefit of their customers. (Those were the blessed days before honest variety had been transmuted into "polite vaudeville" by its malevolent inventor, F. F. Proctor, at his theatre on West 23rd Street.) At those *café concerts*, vocally inclined ladies, usually in short skirts, appeared on the stage and sang "Daisy Bell" (the theme song of the bicyclists), as well as "Little Annie Rooney," "The Rosary," "Good Bye, Dolly Gray," and "Two Little Girls in Blue." There was, too, a melancholy looking man—full dress suit and generously pomatumed hair—who, with satire obviously in mind, sang "A Bird in a Gilded Cage," "My Mother Was a Lady," and (making it an odd mixture of bathos and sardonic humour) "She May Have Seen Better Days."

The Bicycle in Society

The various attempts to make bicycling a "smart" diversion, in America, never quite came off. The Michaux Club, for example, which was made up of really fashionable people in New York, prospered for but a short time, despite its ample quarters in an old armory on Broadway, its music, teas, limited membership, excellent floor, dressing-rooms and good instructors.

Newport and Southampton, in '94 and '95, held bicycle parades in which the wheels of the contestants were elaborately decorated. The riders in such parades were rewarded for (1) the smartness of their appearance and (2) their skill in riding. The chief sponsor of the Southampton parades was Thomas H. Barber (100 riders, 100 wheels) while their sponsor at Newport was James J. Van Alen, whose last parade, held at night, was lighted by Chinese lanterns, attached to the bicycles themselves.

Mrs. W. K. Vanderbilt, as early as 1895, was also an enthusiastic cyclist, appearing often on the side streets of Newport (as the carriages were too numerous on Bellevue Avenue). With her was, as a rule, her daughter, Consuelo, who, a few months later, married the Duke of Marlborough.

But, even though ladies like Mrs. Egerton L. Winthrop and the Misses Anna Sands, Edith Blight, Massie Strong, Edna Barger, and Maude and Edith Wetmore, looking like Gibson's bicycle girls, were devoted to the wheel, the sport failed to take deep root at Newport, perhaps because the derision which the ladies aroused, at the hands of the populace, was so marked that they were sometimes followed by grooms—also on bicycles.

But no lady of that past era inspired me quite so much as Miss Marie Manice—now the Countess Mercati, in New York. Miss Manice was, for one thing, the only female of my acquaintance who could, without a sign of swerving, ride up Lexington Avenue on the open cable slot of the electric street cars. Indeed of all the slot riders of that day, she was, indubitably, the most expert and charming. Her costume, when so precariously occupied, consisted of a white straw hat covered with a dotted veil; a white ruched blouse with a black silk band around the waist; a waist-length jacket with black silk lapels; provocative leg-o'-mutton sleeves; a full, ankle-length skirt, and a pair of white gloves. Nothing smarter ever graced a New York Avenue—slotted, or otherwise.

There was another lady whose name I never learned, but who, though coloured and a little broad across the saddle, made a most profound impression on me, as she was the only woman —black or white—who ever, before my very eyes, rode a bicycle to the top of the hill at 103rd Street and Lexington Avenue. And that was a feat which, to this day, I remember with abject wonder.

Five Actresses of Renown

Three actresses, in the middle 'nineties, helped to give the bicycle a good deal of *réclame*. The images of two of them—Effie Ellsler and Rose Coghlan—are seen on page 63.

Miss Ellsler was more a star of the road than of Broadway itself; but Miss Coghlan was one of the very most attractive women on the New York stage. British, well born, a beautiful diction, delightful voice, and lovely figure, she always gave to her roles—particularly to that of "Peg Woffington"—an indescribable charm.

Another wheeling star was Lillian Russell, who, either on a "single" or a "double," was a quite conspicuous victim of the craze as far back as 1893, when she was singing in the operetta, *Giroflé-Giroflà*.

Two other personable bicycling stars were Marie Jansen (unforgettable in *Erminie*, at the Casino), and May Howard, then (at Harry Minor's, on Eighth Avenue) the incomparable, though sumptuously adiposed, queen of American burlesque.

Edna May must also have thought fairly well of bicyclers, as a class, since, after wheeling a bit herself, she married Fred Titus—in 1894, the mile, and two-mile champion of the world.

The Vanished Cigarette Pictures

Those ladies were all of such renown that their images were much prized among the so-called "Cigarette" pictures of that day—actually, miniature photographs given away in packages of *Virginia Straights* and *Sweet Caporals*. Though the subject is not precisely germane, I think I may claim that my collection of Cigarette pictures (made at sixteen and treasured until torn from me, treasonably, by the principal of my school), was as complete as that of any youth in the land, though I did, actually, miss a few important items, as, for example, two quite early Lillian Russells (out of the twelve like- (Continued on page 115)

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WHY NOT HAVE AN HERB GARDEN?

By Marion Scoville

HERBS are easy to grow and most interesting to use. The soil may be poor and water scarce for herbs, and pests don't bother them, so you are not spending all your time tending them. So why not pick a sunny corner in your garden and plant bergamot, lavender, and other essential oil plants, sage, thyme, and other seasoning herbs, along with the beans and potatoes?

You never saw plants less temperamental than herbs. They don't make a neat and tidy garden, for they sprawl and crawl all over your edgings and paths. However, this will be all to the good, for there is nothing more refreshing than the smell of crushed herbs. As you step on the creeping thyme and rosemary in your paths, you may remember that "strewing herbs" were once used as floor coverings.

Setting Out Your Herbs

An herb garden is inexpensive. Seeds and plants cost very little at nurseries, and all herb enthusiasts are more than generous with cuttings. Herbs grow so fast that you'll always have plenty of slips to give away or exchange with other gardeners. In setting out your herb garden, put the tall plants at the back. The rose and oak leaf geraniums, rosemary, lavenders, and pineapple sage are very vigorous growers, and if not cut back will grow into a veritable hedge.

The mints (apple, spear, and pepper), the bergamot and pennyroyal, lemon balm and bee balm will send shoots up all over the garden if unrestrained, so put them where they will not interfere with the smaller plants. Costmary grows in a compact clump, the fragrant leaves coming directly up from the roots. Burnet makes a good border plant, as the fern-like leaves grow in large rosette form. Catmint (Nepta Mussini) is a delicate silvery plant with tiny bright blue flowers, beautiful in rock gardens or near pools.

The thymes—green, golden, and variegated—grow in clumps, but the creeping thyme makes a dense mat of dark green. Creeping thyme will cover a bank effectively, and some gardeners "upholster" terraces with it for garden seats. When crushed, the scent is delightfully fresh and pungent. We use the sweet-scented leaves of lemon, rose, mint, and nutmeg geraniums from our garden in decorations. Pineapple sage, lavender, costmary, lemon verbena, bergamot, feverfew, and valerian make charming bouquets.

I love the smell of costmary, lemon geranium, or apple mint so much that I like to carry a few leaves with me, instead of using a whiff of perfume. They did that in the olden days, too, as far back as the early Romans. Keep an open jar of potpourri in your room—just as your grandmother did—made up of your own rose leaves, lemon verbena, and English lavender. You may have her recipe for potpourri—they are all much the same, although some may have more ground spice, some more attar of roses. You mix and smell until you are pleased with the aroma.

Here is a good basic recipe: pick fragrant rose petals early in the morning and spread them out on a paper in a cool, dry place. Sprinkle with salt and, when thoroughly dry, sprinkle ground cinnamon over and put in a crock for a week, meanwhile stirring frequently. At the end of the week, add freshly dried lavender flowers and dried leaves of rosemary, bergamot, and lemon verbena, very small amounts of ground mace, cloves, and about two ounces of powdered orris-root. Then add a few drops each of oil of geranium, rose and violet. Put in a jar with tight-fitting cover, opening only when you wish to perfume the room.

Suppose you have bordered your herb bed with clumps of silvery English lavender. The long spikes of tiny blue flowers are very decorative in flower arrangements, and when the blossoms are nearly dry, cut them and hang them in a large paper sack so they will shatter into it and not be lost. Little bags of lavender make nice gifts for linen-closets. Lavender gives them such a clean, crisp smell. My mother used dried rose leaves for her pillow-slips; they were kept in a separate drawer from the rest of the linen, and I remember how sweet the room smelled when the drawer was opened. Tuck little pillows of dried lemon verbena leaves between the pillows on your bed.

When giving flowers from your garden, make old-fashioned bouquets of mixed flowers. Instead of a paper frill, use a frill of rose geranium leaves. I've recently heard of a New York florist who is enchanting sophisticates with these old-fashioned geranium bouquets. We have been making them for years! Sometimes I use the velvety peppermint geranium leaves for the frill, although rose or skelton geranium leaves stay crisp and fresh longer.

My most satisfying use of herbs is an herb bouquet for a blind person. Colour is lost on a blind person, but fragrance is highly prized. A bouquet of herbs may look scraggly and pointless to one who loves colour, but to a sightless person who may crush, taste and smell the fragrant leaves to his heart's content, it is a welcome gift.

Herbs Add Spice

If you are only familiar with sage and parsley in cooking, try experimenting with cooking herbs. There are many excellent books on herb cookery on the market to help you in your first attempts. You surely won't expect to turn out omelets and salads like a French chef when you first try, but start in with simple things—chives or parsley cut very fine and sprinkled on thin slices of lemon for clear soup; chopped tender sprigs of sweet basil on sliced tomatoes; dried thyme and bay leaf in vegetable soup. A bit of summer savoury adds a dash to fresh peas or string-beans, and for a green salad of lettuce, cress, and endive, add fresh sprigs of thyme, marjoram, tarragon, and burnet (the latter has a definite cucumber flavour). If you prefer, you can add a small amount of dried herbs to French dressing instead of putting them directly in the salad. And finely sliced nasturtium leaves insinuated into a mixed green salad give a nice peppery flavour.

There are two flavours for tea that we like in our family—mint for iced tea, and lemon verbena for hot tea. Cover (Continued on page 115)

WE'LL DO IT AGAIN

(Continued from page 113)

nesses in the series) a rare Pauline Hall—in white tights—and three beautiful, but, for my own taste, too formalized portraits, of Lillie Langtry, the Jersey Lily.

A Head Bowed Down With Shame

The fact that, at the mast-head of this article, I am billed as a "Century Wheelman" fills me with a certain degree of shame, as, actually, the statement is a lie. It is true that I *wanted* to ride a bicycle a hundred miles; and that I *tried* (three times) to ride a bicycle a hundred miles. But —such is the weakness of the flesh, I never succeeded in doing so.

Somehow I always found myself, along with half a dozen fat men and a few hatchet-faced ladies, in silk fore-and-aft caps and coach-dog polka-dot shirtwaists, quitting my brave comrades cold, when the hegira was only two-thirds over.

The nearest I came to the goal was in 1896 when my brother—older and a far better athlete than I—persuaded me to take a final shot at it with my new Stearns "Yellow Fellow," a "roadster" weighing twenty-nine pounds. The route was to be from South Ferry to St. George, on Staten Island; thence to Tottenville (14 miles, but seemingly 1000); then, by pleasant ferry to Perth Amboy; and then on to New Brunswick, Princeton, Trenton, Bristol, and, finally—the last fourteen miles—Philadelphia—100 miles in all.

When, in the greatest agony, I had reached Trenton, and saw what a delightful bourne the Trenton House was—I decided, much against my brother's wishes, to desert the ranks, since, a little before, I had lost all feeling below the hips; my feet having, miraculously, ceased to be a part of my corporeal body.

But the fear of derision, and a little help from a *Virginia Bright*, a cup of black coffee, a remonstrance from my brother, and the fact that an ample and widowed lady who had picked me up at Princeton, and was also a member of our caravan, announced her intention of spending the night at the Trenton House—sponge-bag trousers, suspenders, and white yachting-cap—all decided me to continue on to Bristol, where, suffering what I thought was *rigor mortis*, I gave up the ghost and went, for a few hours, to bed, in what turned out to be a commercial hotel of the most horrifying order.

I would like, however, to add that my brother finished eighth out of the more than thirty survivors, thanks to three brandies (consumed between Bristol and the finishing line) and a bet of $50.00 which he had made the day before, that he would finish not worse than tenth among the heroes to reach Philadelphia's City Hall.

WHY NOT HAVE AN HERB GARDEN?

(Continued from page 114)

a handful of mint with boiling water and simmer two or three minutes; strain this into a strong infusion of black tea and set in the refrigerator to chill, serving with a sprig of mint, frosted with powdered sugar. For the hot tea, just put a dried lemon verbena leaf in with your tea and pour boiling water on it—this will give a delicate lemon flavour.

Have you ever tried flavouring apple jelly with a rose geranium leaf? Put the leaf on the bottom of the glass and pour the hot syrup over it. A geranium leaf in the bottom of a cake pan before the cake dough is poured in will give a delicate flavour to the cake. A garnish of herbs is full of flavour, so try sprigs of sweet marjoram in chicken patties. Garnish aspic or deviled eggs with sprigs of sweet basil or nasturtium leaves and stems, or dainty sprays of thyme. When serving a melon cocktail or fruit cup, use a large velvety leaf of peppermint geranium instead of a doily, between the cup and plate.

Herbs make delightful and unusual gifts—you can start a window-box of herbs for a bride's kitchen or for an invalid's window. For other herb gifts, dry herbs and give them in quaint little jars. Pick the tips of herbs at their very prime and tie them in bunches. Hang them in a cool, dry place out of the sun, for sunshine removes the colour from them. The dried bunches can be given for linen-closets or spice shelves. A potted plant of golden thyme, sage, or dittany makes an original present for a small remembrance.

Medicinal or healing herbs were included in the gardens of good housewives in the past, but they have been neglected since the days of the corner drugstore. However, science is discovering new uses for some of the oldtime herbs. And now that shipments of herbs used in cosmetics and medicines are uncertain from foreign countries, we can now start preparing to fill the deficiency ourselves.

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grace ashley

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HANDKERCHIEFS BY York Street

THE PSYCHOLOGY OF BEAUTY

SINCE the problem of woman and her looks is essentially a psychological problem, we interviewed Dr. Louis Bisch, eminent psychiatrist and author of the recent best-seller, *Why Be Shy?* We wanted certain questions answered, from the point of view of a man who has analysed the emotional, as well as the mental, side of thousands of women. What popular beliefs about beauty, we wondered, have any foundation in recognized medical fact? In making a psychogram of a woman, how great a factor is beauty? What is the psychological difference between a beautiful woman and a plain one? How important, in the last analysis, is it for a woman to strive toward the acquisition of beauty?

Beauty—or the lack of it—Dr. Bisch emphatically declared, affects a woman's life with tremendous force. Indeed, her beauty is so inextricably interwoven with her character, her personality, her happiness...with her reactions to life in general...that no true understanding of a woman's success or failure can be made without considering what her beauty, in a plus or minus way, has done to her.

Today, since the advent of war, personal and practical problems have multiplied a hundred-fold, and there is danger that because of this, woman's fundamental need of beauty may be lost in the maze of other needs. Such a loss is a dangerous one psychologically; the preservation of some form of personal beauty is a genuine psychological need for women.

Beauty—at the Beginning

"What things, early in life, would make a woman feel that the cultivation of beauty is important?" was the first question we put to our psychiatrist. Surprisingly, the answer dealt with love...not with beauty, or, as we had supposed it would, with the agonizing memories of being a wallflower, the recollection of overhearing oneself described as a plain child, the unforgettable sensations of self-loathing for one's dun-coloured pigtails, problem complexion, or chunky, baby-fat body.

"Everything in a woman's life is concerned with love (love life and family life being identical terms), and, whether a girl is aware of it or not, from childhood on, the urge to love and to be loved is the strongest motivating mechanism in her. Even the sex life," said Dr. Bisch, "is secondary to this broader love urge. And it is this spacious love urge, not merely the man-catching problem, that causes a woman to make herself attractive, charming, eye-compelling—in short, wanted. The woman who scorns physical and mental improvement or a deliberate cultivation of beauty, is not therefore merely kicking back at an unappreciative male world, not merely showing the hurt to her femininity, but she is defying the main springs of love.

"No woman can defy her capacity to love except at her peril, and that means her beauty. If she does, she is shunting off, as unworthy, the love of men, the friendship of women, the spontaneous, somewhat sense-controlled, affection of children. She deliberately refuses to meet other women on equal terms...like a small child, refusing to play, because she's afraid she won't win. This is a case of 'sour grapes' neatly 'rationalized'. What she craves is beauty and what it stands for and brings, just as every other female of the species does."

"But what is the downright plain woman to do?" we asked.

"There is no such thing...really!" asserted the psychiatrist. "A plain woman can make herself beautiful, even one whose features are definitely unattractive. After all, beauty is not mere prettiness.... And a pretty girl may actually not be beautiful. The expression of the eyes, the complexion, the action and reaction of the face muscles, the way a woman feels, walks, thinks, stands, talks, sits...her entire personality, her very character, are all involved in that sum total effect we call beauty.

The Technique of Overcompensation

"Curiously enough," said Dr. Bisch, "the most fascinating women I know are those who started life with a beauty handicap. Those indomitable women who, born perhaps with a Cyrano nose, a receding chin, thin hair, small eyes, over-developed bosoms, birthmarks, or whatever, inspected their deficiencies and, instead of remaining dismayed and resentful and adopting a defeatist attitude, moved forward and, as a psychiatrist would say, 'overcompensated.'"

A woman may do this in various ways; psychologically, by being taught to realize that her neurosis is a bugaboo to herself, but not to anyone else; physically, by pursuing a course of corrective exercise, a prescribed diet, even plastic surgery in extreme cases.

Since this is an age of overstimulation, we next asked our psychiatrist whether exercise and massage, which tend also to stimulate, are proper procedures these days. Dr. Bisch told us they most assuredly *are* proper.

"Women today are *under*-stimulated, not overstimulated," he explained. "Her circulation and nerve tone are too often *below* par; too often she is suffering from low blood pressure and even gland deficiencies. Naturally, such physical handicaps produce, on the mental level, depression, loss of animation and ambition, a disinterested attitude toward life, even fears, anxieties, and definite neurotic symptoms."

Quick Pick-up

A physical action recommended by the psychiatrist for certain psychological problems, was tilting the body at a head-down, forty-five degree angle to shift the blood mass, and suffuse the brain sinuses with blood. In this way (hospitals call this the "shock position"), more oxygen and nourishment are carried to the head, and more toxins are carried away, than in the normal, upright position. The Doctor urged us to recall the fact that we were once four-footed animals, and the head of the animal was down; i.e., the head was originally below the splanchnic pool (the blood reservoir around your heart).

As generations of man grew more upright, through a need to stand up and fight, to reach further for food, to look further for shelter, his head came higher and higher above the splanchnic pool. But, unfortunately, the two arteries which feed the brain did not (Continued on page 117)

THE PSYCHOLOGY OF BEAUTY

(Continued from page 116)

increase in size. Theoretically, as man stood and walked upright, his age decreased from hundreds of years per lifetime to as low as twenty-two in the Middle Ages. Science and medicine have now prolonged man's span of life, but we still find the need to revive the organs of the body above the waist with an accentuated, refreshing flow of the blood stream. Mental fatigue can definitely be lessened by this position, and, as a result, inertia and fear.

The Denial of Love

"What happens to the woman who refuses to believe that love (beauty) is of primary importance?" We asked the Doctor. "Psychologically, she must be worked out of it," he said. "The woman who honestly thinks she is thinking that, is prevaricating without knowing, and, when such a woman is analysed, one finds that there are emotional conflicts, resistances, or complexes, which have conditioned this, her false point of view."

"Is neurosis ever the direct result of lack of loveliness?" was the next demand. Dr. Bisch answered emphatically in the affirmative. "And what makes it difficult," he added, "is that in the neurosis we find so many defenses...bromides born of wishful thinking...'Good looks don't last forever; it's brains that count'.... 'All that powder and paint and feverish exercising seems a pretty tawdry business, and if you can't get your man without resorting to that sort of thing, I always say...'. Finally, 'What a man really wants is a companion.'" "Pure bunkum," said Dr. Bisch. "If a woman thinks she can hold a man through virtue, character, housewifely attention to his creature comforts alone and disregard completely any efforts toward beauty and loveliness, she's very much mistaken and is, what's more, revealing a definite psychological quirk."

According to beauty experts and supplementing the statements of the psychiatrist, many of the students enrolling in beauty courses describe themselves as having "inferiority complexes." And unless they have confused a normal shyness with an inferiority complex, they are almost invariably kyphosis posture cases...exaggeratedly round shoulders, concave chests and a generally dejected stance. Nine times out of ten it seems, the basic cause for round shoulders is emotional fear. And the old tag about "look down, feel down" is true. It's a vicious circle out of which the girl or woman must be sprung. The easiest starter is for the patient to stand erect, chest up, head up, and at least simulate an air of confidence. A psychological reaction takes place and, no matter how "out of character" this assertive stance is, a section of the complex, at least, is gone.

To return to our interview with Dr. Bisch. "A made-over plain girl has earned her beauty," the doctor went on to say. "Like education, she has come by her beauty the hard way. She must watch, however, that she does not overstress it...count it above everything... solely because it was hard to achieve.

"But, strangely enough, the plain girl who becomes a beautiful woman has every advantage over the girl who starts out beautiful. She develops a warmer understanding, undergoes broader emotional experiences, has more crystallized and active ambitions, and, if she has a spirit of any consequence, achieves a vital, deep-rooted optimism. And by the time she has created (out of whole cloth and a concrete imagination) at least an illusion of beauty, she is ready to handle it with intelligence and understand its honest value.

"It is a curious thing that the natural beauties (those who started out as infant cherubs and even managed to be exquisite, appealing little Nicolettes at twelve and thirteen) usually manage, through some levelling-up process of Nature, to run themselves into a good deal of dissatisfaction and unhappiness later on."

Beauty—and Permanence

"To avoid this, these natural beauties must learn from childhood to overcompensate love, intellect, friendship, charm, and personality. These are safe, secure, permanent qualities which will never leave them. And then, when the world, like a Regency fop which has been praising her mind, spirit, and wit, suddenly withdraws its approval of her beauty as it dims, she will not be embittered or bewildered. So many great beauties become as defensive as a man with too much money. 'They only like me for my looks...my money....' The natural beauties must force a lazy, eye-controlled world to love them for their qualities, not for bone and cartilage. They should love as warmly and as gratefully (and as humbly, if they choose) as a plain girl. They should give praise, as well as receive it.

"In the last analysis," said Dr. Bisch, "it is this love urge that creates beauty, the love urge that attracts love. Fortunately, too, beauty is in the eye of the beholder. Otherwise, how would one find the paradoxical justice of a world where a beautiful woman is loved for her intellect and an intellectual woman for her tiptilted nose?"

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Men like to *see* you when they talk to you. This brown felt Breton will be a good listener. Men will have more to talk about this spring than ever—and more reason to appreciate a forthright hat like this one. Its rolled brim allows for high visibility, and what is known as "a clear brow." Rafield hat, about $10

FLORIDA FOOD NOTES

By Jean Freeman

VISITORS returning from Florida seldom talk much about Floridian food. Florida, of course, has some excellent restaurants and hotels. It is lush with fresh fruits, vegetables, and denizens of the sea. Since, however, there are so many features of greater importance to recall—the azure reaches of sky and water, the brilliance of the bougainvillea, one's golf score, one's fishing fortunes, one's luck at Hialeah or the dog races—people seem generally to forget what they ate, where they ate, or, indeed, if they ate anything worth mentioning at all!

I recall friends who returned after a very pleasant holiday, confessing that they had never eaten pompano, had never encountered a rock-lobster or a stone-crab, didn't know what a preserved kumquat looked like, and hadn't so much as tasted smoked sailfish meat.

Florida is the market-basket of the North during the winter months. The finest fruits, vegetables, and fish are exported. But it's a very large basket—there is a good bit left over, provided you know where to find it.

Up North in Florida

The food at the DRIFTWOOD in Vero Beach, for instance, is as good as the setting, which is saying a great deal. Built, as the name implies, almost entirely of sea-salvaged timber, Driftwood began life as a rich man's hobby. Originally, I believe, it accommodated only two dozen guests.

Standing with its feet on the beach, every door and window in the place facing the sea—almost part of the sea—Driftwood won fame and friends with great rapidity. Additional wings were added, and today it harbours fifty people with comfort. You sit at refectory tables in the spacious, window-studded dining-room facing the ocean. (Excellent liquor is available at the bar, too.)

To my way of thinking, the prize dishes involve rock-lobster (crawfish) and green Florida shrimp. Rock-lobster are not shipped North (they are single-clawed, diminutive creatures, whose meat is somewhat tougher than that of their deep-sea cousins), but there is no reason why the following recipe could not be applied with equal success to our own small chicken lobsters.

Crawfish or Chicken Lobster Espagnol (serves two)

2 live chicken lobsters
4 cupfuls of white wine
2 cupfuls of cold water
1 minced onion
1 minced garlic clove
2 tablespoonfuls of olive-oil
1 bay-leaf
1 grated carrot
2 sprigs of parsley
2 peeled, chopped tomatoes
¼ teaspoonful of salt
¼ teaspoonful of pepper
A dash of mild paprika

Bring the wine and water to the boiling-point in a deep kettle. Cook the lobsters in this mixture for about fifteen minutes, or until they turn crimson. Remove them from the kettle; cool, clean, and divide into serving portions. Carefully skim the broth and reduce it to one-half of its original quantity by slow cooking.

Heat the olive-oil in a large frying-pan; add the onion, garlic, bay-leaf, and parsley. When the onion is lightly browned, add the tomatoes and carrot. Animate with the remaining spices. Stir the mixture at intervals until the onions are really brown. Add the lobster liquor and reduce still further by boiling gently for a few minutes, stirring constantly. Put the sauce through a fine sieve, and pour while still hot over the lobster meat. Serve on a large platter, with a bowl of mixed green salad and a heaping dish of fresh corn bread on the side.

Shrimps à la Marinera (serves two)

Florida shrimp have a more delicate flavour than our Eastern variety, and seem more tender. As a curtain-raiser at dinner, the shrimps are frequently hot. My favourite version is done this way:

18 large boiled shrimps
2 tablespoonfuls of olive-oil
1 crushed bay-leaf
1 finely chopped onion
1 minced garlic clove
1 teaspoonful of minced parsley
Salt and pepper to taste
1 cupful of dry California white wine

Shell and thoroughly clean the shrimps. Heat the olive-oil in a deep skillet; add the onion, garlic, bay-leaf, and parsley. Fry them gently. Add the shrimps, and sauté slowly for three minutes. Season, add the wine, and cook over a low flame for twenty minutes, stirring occasionally. The sauce may be thickened with one-half teaspoonful of arrowroot dissolved in a little water, if desired. Remove the shrimps with a fork, place upon preheated dinner-plates, and strain the sauce over them. Serve with a heaping dish of fluffy boiled white rice, and a bowl of wilted green salad.

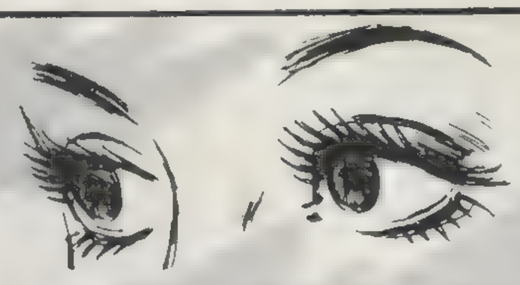
Waffles at Driftwood are rather exceptional, too. These are always served accompanied by melted butter in small pitchers and with orange-blossom honey instead of syrup. The small link sausages that fringe the plate are steamed, not fried, and they taste something like the inimitable "*Weisswurst*" of olden days in Munich.

Inside Florida

Then, just outside Lake Wales, there is the CHÂLET SUZANNE. Lake Wales lies inland and is one of the hubs of the enormous fruit industry which preoccupies most of Florida.

The Châlet Suzanne is situated in one of the numerous orange groves. A low, rambling, pink plaster house with a tiled roof, it overlooks a small, romantic lake. It is owned and operated by Mrs. Henshaw and was, before the depression, her own house. Always something of a culinary expert, Mrs. Henshaw, faced by disaster, began serving meals to hungry tourists. She gradually accepted overnight guests, wings and ramifications were added to the building, and now the small, thriving inn is a landmark.

You dine here in a huge screen-enclosed patio. Fig-trees, blossoming oleander, and crêpe myrtle overshadow the tables. Within view of the patio, there is a garden pool, almost completely covered by yellow and purple water-lilies. Fantastically-coloured giant cockatoos strut around the pool's edge, and long-legged pink heron come here to torment the fan-tailed goldfish. At night, two Negroes sit on a balcony overlooking the patio, and strum softly on guitars. (Continued on page 121)



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ARRID

VOGUE'S 7th PRIX de PARIS

QUIZ NO. 4

Seniors! Here is the last quiz in Vogue's Seventh Prix de Paris . . . the last curve before the straightaway to a career. On the basis of your answers to this and the three preceding quizzes, Vogue's editors will determine your eligibility and advise you by letter if you are to submit an article in competition for all prizes. So, sharpen your wits, answer any four questions and mail your answers to Vogue's Prix de Paris, 420 Lexington Avenue, New York City, not later than March 20th. The topics for the articles will be announced in April 1 Vogue.

FASHION

1. Discuss in about 200 words the pros and cons of women wearing uniforms in Defense Work.
2. If you were planning to be married this spring to a young man in one of the Services, what clothes and accessories would you include in your trousseau? Discuss in about 200 words.
3. Sketch or describe a two page plan for handbags, gloves, scarves, and related accessories suitable for the College Issue of Vogue. Your plan may employ black and white photography or colour work.
4. Write your own caption for the suit feature on page 95 of February 1 Vogue.

NON-FASHION

1. Write a "Vogue's Eye View" in the manner of the feature which appears on page 41 of February 1 Vogue. Use a Bridal issue, a Summer issue or a College issue as your theme.
2. Describe in about 250 words local campus traditions that make your school different from any other.
3. Discuss and describe a non-fashion feature (for example, art, travel, people) which you would like to see in the August 15 College Issue of Vogue.
4. Choose four writers, new to Vogue, whose articles you would include in a "Reader Issue" similar to January 1 Vogue. Write a paragraph of 75 words about each author, telling why you have chosen him or her.

BOOKLETS *for the asking*

To simplify your shopping and learn more about many products advertised in Vogue, write to the addresses listed below for these booklets. All are free unless otherwise indicated.

ENTERTAINING

YOUR GUESTS DESERVE THE BEST

is the title of Jacquin's new booklet, dedicated to "those who enjoy the finer things of living" and featuring Jacquin's famous liqueurs. The booklet includes party hints, recipes, canapes and dinner pointers. Charles Jacquin et Cie, Dept. V, 350 N. 16th St., Philadelphia, Penna.

RECIPES

featuring the popular Myers's "Million" Cocktail—gives you the ingredients of more than eighty good drinks to be made with Myers's fine Old Jamaica Rum . . . mixed as they mix them in Jamaica. It also suggests uses of rum in coffee, tea or desserts. R. U. Delapenha & Co., Dept. V, 57 Laight St., N. Y.

BEFORE DINNER AND AFTER,

an attractive, colourful booklet, describes the double life of Hiram Walker's fine, domestic liqueurs—as ingredients in cocktails, and as after-dinner cordials. Hiram Walker & Sons, Inc., Dept. V, 630 5th Ave.

MANY, BLANC

has a new booklet of cocktail recipes that begins with a list of what to serve on different occasions, and ends with a section on hors d'oeuvres. In between you'll find a complete recipe list of cocktails, concoctions, coolers and so on. Many, Blanc, Dept. V, 34-16 West 48th Pl., Chicago, Ill.

THE CLUB COCKTAIL PARTY BOOK

shows you how to serve professional cocktails in your home, and satisfy the tastes of all your guests with the assistance of Heublein's Club Cocktails. Pages of interesting and unusual canape recipes make the book even more useful. G. F. Heublein & Bro., Dept. V, Hartford, Conn.

DE KUYPER LIQUEURS

come into their own in this booklet. If you have never realized the uses of fruit brandies and liqueurs in cocktails and desserts, this will come as a revelation. Several of the dessert recipes allow for variations, according to individual tastes, and should go far toward making your reputation as a hostess. National Distillers Products Corp., Dept. V, 120 B'way, N. Y.

LEROUX'S

new booklet is called "The Best of Two Worlds" and describes how Leroux liqueurs combine the traditional quality of imported liqueurs with domestic prices. All the Leroux liqueurs are illustrated with recipes to go with each. Leroux & Co., Dept. V, 347 5th Avenue, New York City.

THE WINE ADVISORY BOARD

has three informative booklets on California wines: The Wine Handbook, which gives general information about the different types of wine; The Wine Cookbook, which contains fifty-seven tested, economical recipes using wine; and How to Enjoy the Wines of California, an illustrated story of the wine industry in California. Wine Advisory Board, Dept. V, 85 Second Street, San Francisco, California.

SCHOOLS

VOGUE'S SCHOOL DIRECTORY

offers a selective list of private schools for boys and girls and vocational schools for adults, together with a page of helpful suggestions on how to go about choosing a school which will meet individual requirements. Vogue's School Bureau, Dept. 2, 420 Lexington Avenue, New York, N. Y.

HOUSEHOLD

HOW TO JUDGE BLANKETS

is the title of the St. Mary's Woolen Company's useful little booklet on what to look for when purchasing blankets, illustrated with pictures of their own beautiful ones. The laundering instructions in the back are unusually complete. St. Mary's Woolen Mfg. Co., Dept. W-8, St. Mary's, Ohio.

WARDROBE

NU-GO SANDAL EXERCISERS

are described in a new booklet that illustrates how they work and what they do for the feet. To get "a toe-hold on beauty", send for this booklet. Nu-go, Dept. V-12, 16 Clinton St., Brooklyn, N. Y.

BEAUTY

BEAUTIFUL HANDS

outlines the authentic Peggy Sage manicure method that you may follow at home. Peggy Sage, Inc., Department V, 50 East 57th Street, New York, New York.

MILKMAID BEAUTY PREPARATIONS,

made of 80% milk, are described in a charming little booklet which explains why milk has always been a complexion aid, and how the Milkmaid preparations should be used. Write to: Milkmaid, Inc., Dept. V, 630 5th Ave., New York City.

ANY WOMAN CAN LOOK LOVELIER

gives Barbara Gould's simplified treatments for making your skin lovelier and for applying make-up correctly. Barbara Gould, Dept. V, 35 West 34 Street, New York City.

DETECTO

has a new "Diet and Charm Book", full of sensible advice on dieting without losing health. There are general rules on reducing, special diets to meet individual requirements, and a useful weight chart in the back. There are also rules for gaining weight, gaining diets, and illustrated exercises to improve the figure. Please send 10c. Detecto Scales, Inc., 1 Main St., Brooklyn, New York.

GUIDEPOSTS TO SKIN BEAUTY

is Pond's handbook of skin care based on good health, daily skin care, careful make-up and a home beauty ritual. A brief history of Pond's preparations and a description of what each will do for you add interest. Pond's Extract Co., Dept. V, Clinton, Conn.

TRAVEL

"SKIING

In La Province de Québec" is a seasonable booklet of skiing pictures to lure snow enthusiasts to the Laurentians and environs. Various districts, ski clubs and lodges are interestingly described and the illustrations are plentiful. Province of Québec Tourist Bureau, 48 Rockefeller Plaza, New York.

CHATEAU FRONTENAC

has a folder of pictures to give you an idea of the splendid snow conditions, and varied winter sports at this well-known resort. There is also a brief description of the new ski technique which they teach, and which develops accomplished skiers in record time. Canadian Pacific, Dept. V, Madison Ave. at 44th Street, New York City.

THE NEW YORK CENTRAL

has a booklet describing its new, streamlined luxury train, the Empire State Express. Pictures show its attractive coach, parlor and observation cars, while an accompanying folder is filled with reproductions of the historic murals in its cars. New York Central, Room 1261, 466 Lexington Ave., New York.

HOTEL DEL MONTE

in the center of the twenty thousand acre playground on the Monterey Peninsula, is the subject of a new booklet which also covers the outstanding features of the whole peninsula. Hotel Del Monte, Dept. 49-A, Del Monte, California.

HOTEL PLAYA DE CORTES

at Guaymas Sonora, Mexico, has successfully combined the comforts of a modern hotel with the charm of ancient Mexico. To see how this has been accomplished, send for their handsome booklet of pictures taken in the hotel and in the nearby country. Write to O. P. Bartlett Dept. VO-11, 310 S. Michigan Avenue, Chicago, Illinois.

FLORIDA FOOD NOTES

(Continued from page 119)

Since Mrs. Henshaw "grows her own" in a highly scientific manner, chicken is the specialty of the Châlet. But if you remain for any length of time, you will discover that the chef has a very persuasive way with ham, and that the barbecue of fresh pork or lamb is the real McCoy. The condiments and relishes at the Châlet are still all made by Mrs. Henshaw herself.

Here are three of her tempting recipes:

Chicken

1 frying chicken (2½ to 3 pounds)
1 teaspoonful of salt
½ teaspoonful of mild paprika
½ teaspoonful of white pepper
2 teaspoonfuls of minced parsley
2 tablespoonfuls of olive-oil
½ pound of melted butter
Bread-crumbs

Have the chicken split, with the backbone and neck cut out. Divide into four serving portions. Make a few incisions with a pointed knife, and rub in the seasonings, combined with the parsley. Brush the skin with oil and allow to stand for two hours or longer.

Place in a small, shallow pan and broil, with the cut side down, under moderate heat, basting frequently with melted butter until brown. Turn and brown the other side. Place in a slow oven (300 degrees) for thirty minutes. Brush again with butter, sprinkle with crumbs; brown crumbs lightly at a higher temperature (400 degrees). Remove from the oven, place on a large hot platter. Serve at once.

Chicken takes a relish, so you might try your hand at some of the tangerine conserve, which they claim at the Châlet "certainly does bring out the flavour of a bird."

Quick Tangerine Jam (makes two glasses)

2 cupfuls of tangerine (pulp and juice)
1 lemon (pulp and juice)
1 teaspoonful of grated tangerine rind
1½ cupfuls of sugar

Be certain that the seeds are removed from the tangerine pulp and juice. Combine all the ingredients in a deep saucepan and boil quickly for about ten minutes, or until syrupy and clear. Pour into small jars and allow to cool. Chill in the refrigerator before serving. Good, too, served on hot biscuits or, slightly warmed, poured over vanilla ice-cream.

Pecan Pie (serves four)

The famous pecan pie of Châlet Suzanne takes a bit more doing, but if you have intelligent assistance in the kitchen or are yourself something of an ambitious soul, there is no reason why you shouldn't transplant this typical Southern delight to cooler territory.

Prepare a pastry shell (not too rich) and line the inside of a small shallow pie pan. Then assemble the following ingredients:

2 eggs (whites and yolks beaten separately)
¼ cupful of sweet butter
1 tablespoonful of cornstarch
½ cupful of water
1 cupful of sugar
1 cupful of shelled pecan meats

Coat pastry shell (which must not be *too* thin) with one tablespoonful of beaten egg yolk. Set aside. Cream the butter and cornstarch with the remaining beaten egg yolk. Cook to a thread the sugar and water. Pour slowly, *very* slowly, over the creamed cornstarch mixture, beating it rapidly all the while. Fold into the mixture the thoroughly beaten whites, add the pecans, and pour this filling into the pie shell. Bake in an oven of three hundred and fifty degrees for forty minutes. Cool and serve. May be topped by vanilla-flavoured whipped cream, if you wish.

On the Gulf

Tampa is all of eighty miles from Lake Wales, but distances shrink in Florida. The young crowd of Lake Wales thinks nothing of motoring down to Tampa on the Gulf for one of RUBIN'S famous pompano dinners.

Like Alciatore in New Orleans, Rubin is an institution. People come from far and wide (provided they are in the know) just to drink his famous frozen Daiquiris, eat his Pompano en Papillote, and savour his heart of palm salad.

Rubin's is a rather non-committal-looking place. Romance is not an attribute of this place. But good food? Smooth service? Fine rum? Well—that's something else again!

Unlike most of my friends, I managed to consume a good bit of pompano in Florida, but no pompano that I tasted was quite like that Chez Rubin. His heart of palm salad, too, has a particular savour.

You can duplicate the pompano—but, I warn you, it takes talent. Here's how it's done.

Pompano en Papillote

6 fillets of pompano (save meat on bones)
Bouillon made with the trimmings of the fish
¼ pound of crab flakes
¼ pound of mushroom caps
1 dozen boiled green shrimp
1 whole black truffle
¼ pound of sweet butter

The *court bouillon*, which in this case is of primary importance, is made as follows:

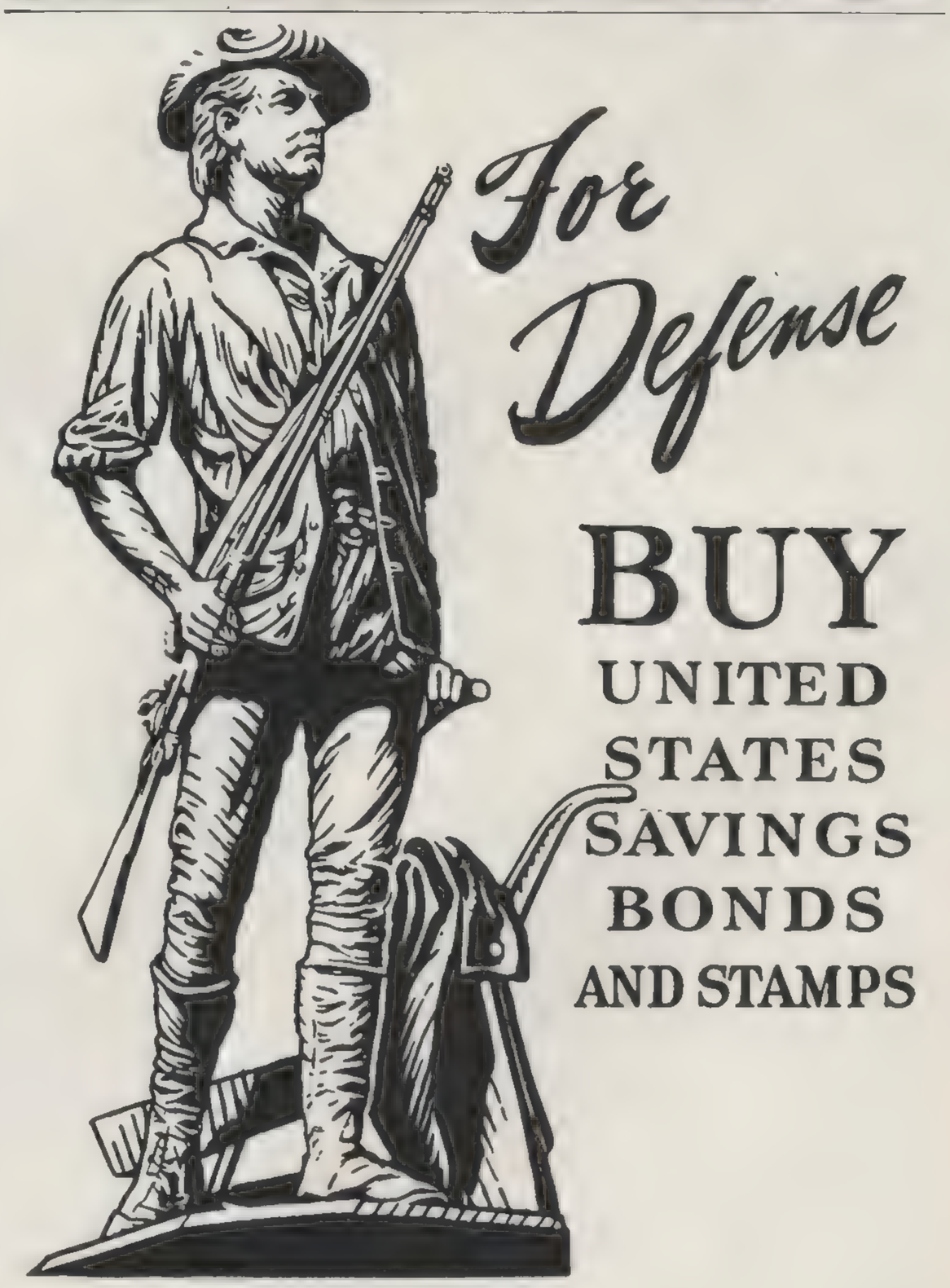
Place the skin and bones of the fish into water which has been salted to taste. (1 teaspoonful of salt to 1 quart of water is a good rule.) Add pepper, the rind of a small lemon, ⅛ teaspoonful of grated nutmeg, 1 bay-leaf tied with 4 sprigs of parsley, 1 whole clove, and 4 whole peppercorns which have been slightly bruised. Boil this infusion for about 20 minutes.

Divide the strained bouillon. To half of it, add the flesh from the bones of the fish, plus the crabmeat, shrimp, mushrooms, and truffle—all carefully and finely chopped together. Bring this mixture to the boiling-point once or twice, or until heavy, and make a dressing of it. Set aside.

In the remaining stock, using a flat pan, poach the pompano fillets for about 3 minutes. Set these aside, too, after draining.

Now, take some vegetable parchment paper (manufactured for just such purposes, and generally eighteen inches wide). Clip together in the form of a bag measuring eighteen by ten inches. Butter the paper carefully. Arrange the fillets side by side inside the bag, placing a generous spoonful of stuffing on each slice of fish. Add just enough stock to moisten. Close the open end of the bag with either clips or toothpicks. (Close sealing is very important.)

Place the filled paper in a wide, generously (Continued on page 122)



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1350 Broadway, New York City

FLORIDA FOOD NOTES

(Continued from page 121)

buttered roasting pan. Bake in a preheated oven (450 degrees) for twenty minutes. Serve the pompano in the paper on a large, hot platter. (Open the bag at table, cutting the edges with a sharp, thin knife.) Best accompaniments are small boiled parsley potatoes, followed perhaps by an avocado or heart of palm salad.

Southern Florida

Key West is the real home of turtle, the wild green lime, and Ernest Hemingway. Key West is beautiful and tropical. And Havana is only twenty minutes away by plane.

In Key West, the oleander-trees and the blooming azaleas line the streets. It's hot in Key West—very hot. There is no twilight. The fishing is superb.

We were very, very thirsty and very tired. We stayed at a most entertaining place, which had originally been Navy Officers Headquarters in 1918, and has since been converted into a hotel of sorts.

After a swim, we set out to explore. Unfortunately, Key West is one of those places where (like the naughty child in Gelett Burgess' poem) you always walk a little further than you intended, because every bend and street and turning offers you a quaint and delightful vista.

Suddenly, without warning, darkness came, and finding ourselves before a low, rambling old house which said "Restaurant" in neon lights across its front, we decided to take a chance.

Innocents abroad, we had really stumbled upon something good, though our first reaction was tepid. Miquele, proprietor and headwaiter in one, regaled us with the best turtle steak imaginable. Turtle steak (not to be confused with terrapin, please) is one of the very special offerings of Key West.

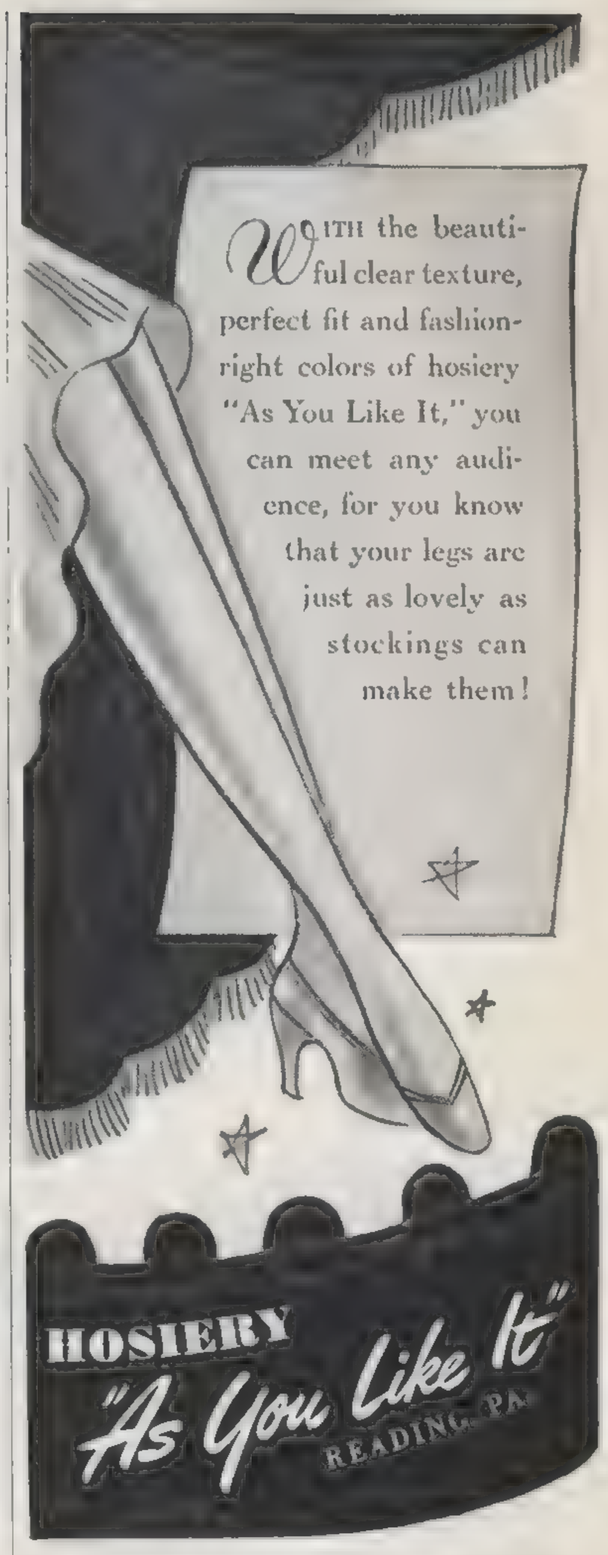
Turtle steaks are available these days, by order, at a few de luxe fish markets. In general, the turtle found off the waters of the Gulf are used to make soup. Since, however, this was delicious fare, tender as veal cutlet, and since we all have at intervals a desire to serve something exotic, I give you the recipe of our Spanish friend.

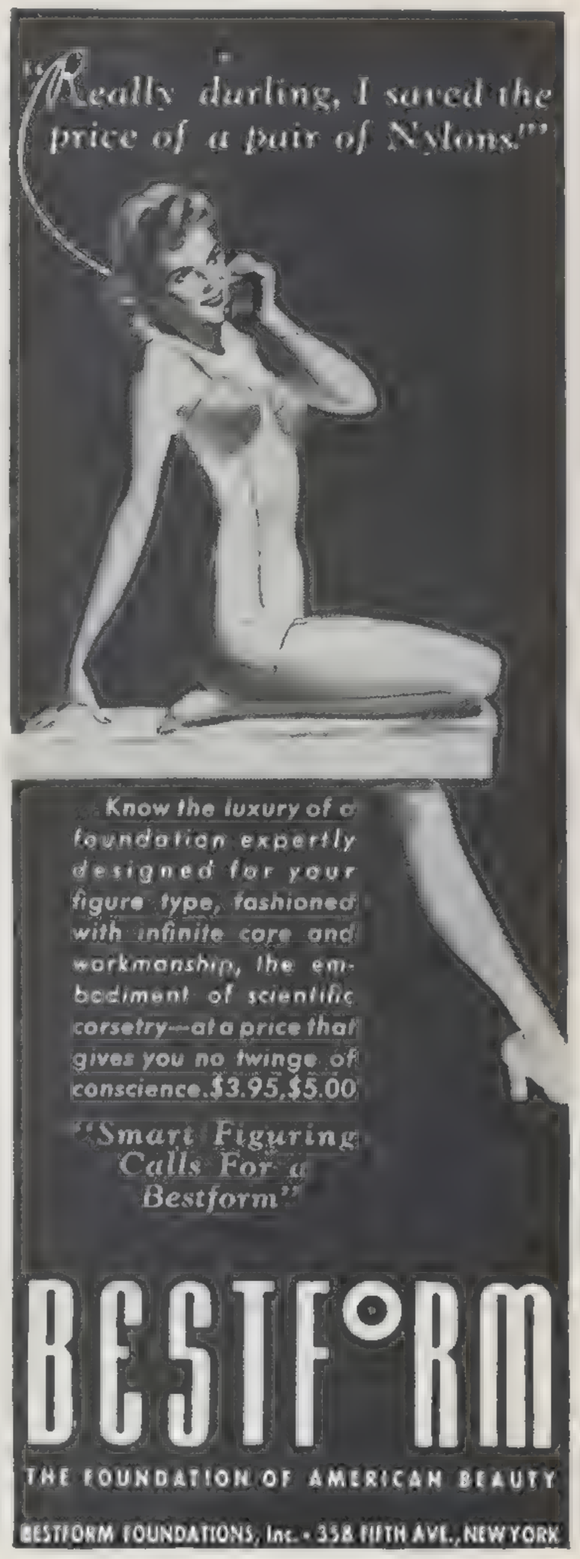
Green Turtle Steak

2 pounds of boned green turtle steak
2 tablespoonfuls of sweet butter
1 tablespoonful of currant jelly
1 teaspoonful of Worcestershire sauce
½ cupful of port wine
Salt

Flatten the steaks, as you would veal, by pounding. Heat butter to sizzling point in a large frying-pan; add the Worcestershire sauce, jelly, wine, and salt. Cook until jelly is dissolved. Put in the steaks and simmer slowly until tender. Remove to a preheated platter, strain the sauce over it, and serve.

Miquele served us steamed brown rice with this, and papaya balls sprinkled with lime-juice and a very little sugar and salt.





FEATURES IN MARCH 15 VOGUE...

"We Have With Us This Evening," Frank Crowninshield's witty excoriation of masters of ceremony; "The Little Girl with a Plume," written and illustrated by Elsie Shaver; a new article by Ilka Chase. Photographs of Red Cross First Aiders; views of Boone Hall, plantation home of Princess Djordjadze.

March 15 Vogue, at Your Newsstand March 10

A TASTE OF *England*

Peek Frean's biscuits and All-Wheat Crispbread once brought to Americans a taste of England. The stern business of war has now intervened, but with victory there will come a day when you will again enjoy some of the good things made by this famous British firm.

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New York, New York

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HARTFORD, Connecticut . . . . . BETTY'S, INC.
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Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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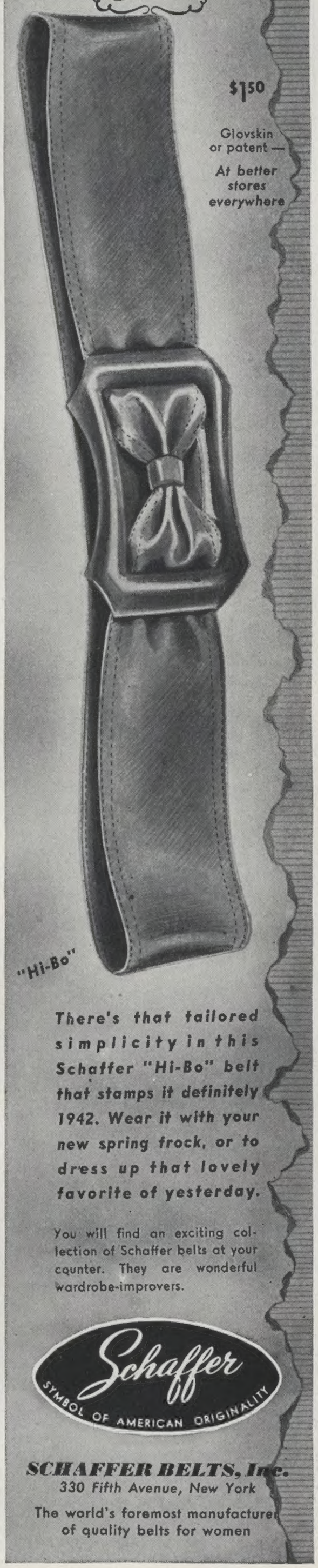

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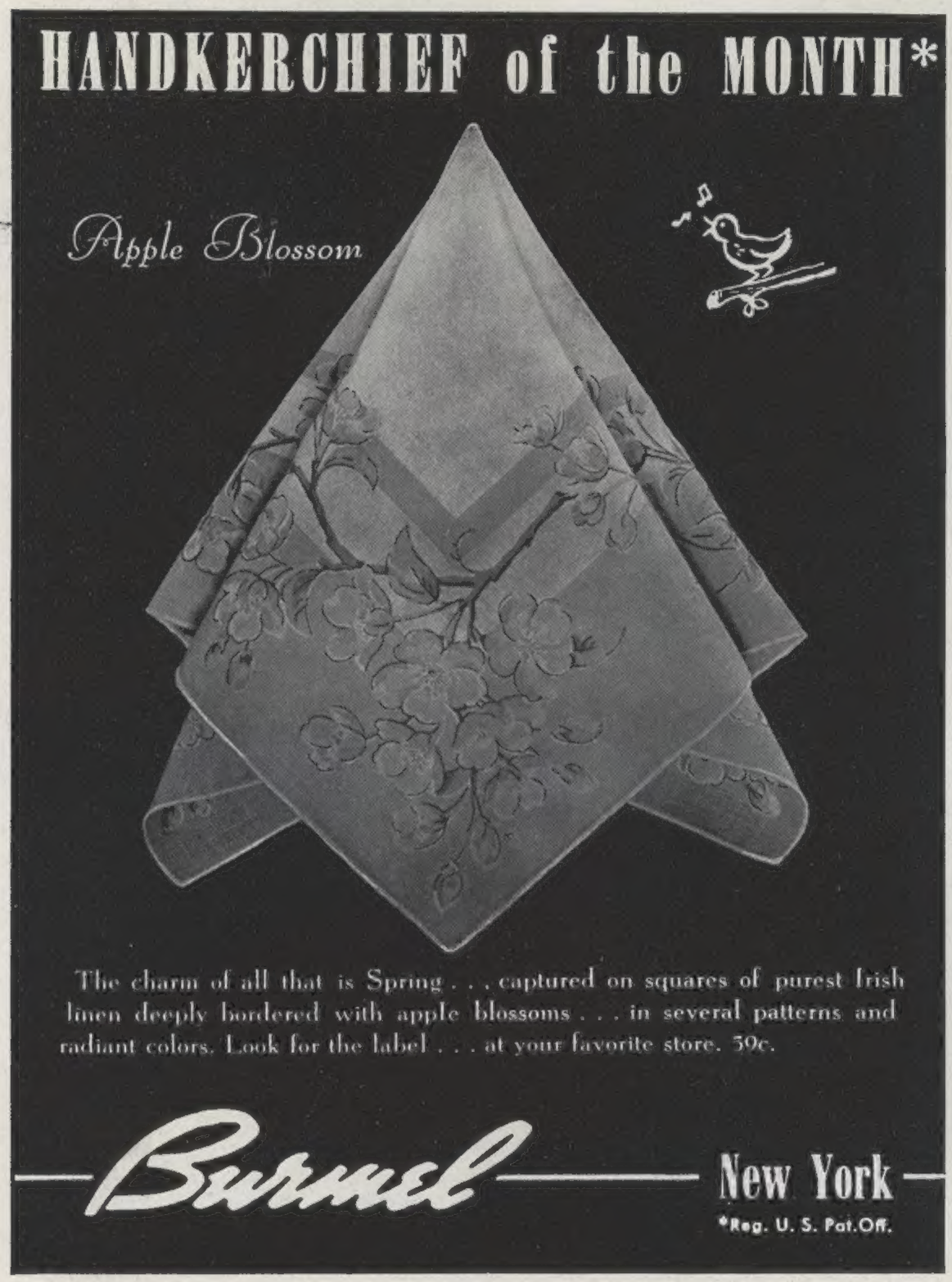

LEADING LADY

(Continued from page 94)

and the part of the easy-going Aunt Gen. It was just right for Carol Goodner's pretty face and opulent figure; she took the part, and went on getting more and more opulent. Her weight went up to one hundred and forty soft, listless pounds.

Then, one day, in a listing of actresses' ages published by George Jean Nathan, Miss Goodner saw her age given as forty-five. (She is actually thirty-seven—a fact which was later established, with the aid of her birth certificate, even to Mr. Nathan's satisfaction.)

But the misstatement had its effect, all the same. She looked at herself long and hard, and realized that all those extra pounds would justify almost anybody in adding eight years to her age.

Her anger and revolt were so much stronger than her depression and lethargy that, overnight, she took herself in hand. She went immediately to the Hudnut Success School and registered in a regular daily class. No luxurious masseuse at home; no easy relying on exercise machines. She elected to follow a hard, five-day-a-week course, in a group, giving up every afternoon to it, and getting up early on matinée days to work all morning.

Course of Sprouts

Her course included diet, exercise, posture work, massage, and wax baths; an hour and a half of exercise every day; an hour of skin care and make-up instruction every day; wax baths three times a week to bring down her bust; massages three times a week for general reducing; and constant attention to her posture.

She began with an elimination or cleansing diet for a week, and then was put on a diet devised to fit her own individual needs, taking into consideration the fact that she had to give a strenuous performance in "The Wookey" every night and at matinées twice a week.

She followed her diet without a slip—even with the strange eating hours that actresses have. She was practically an honour pupil at the Success School, working with a determination that stimulated the entire class. Her whole psychological attitude changed as she felt her figure and skin responding to her work. Lethargy was replaced by ambition and energy. She looked better; she felt better; the air-raid effects in "The Wookey" didn't make her nerves jump any more.

Down and down in weight she went—from 140 to 125 pounds in her six-weeks' course—and up and up in spirits.

Her hips went from 39½ inches to 35; her bust from 40 inches to 35; her waist from 29½ to 25. Every downward inch gave her a mental lift. She began feeling like a leading lady again—and looking like one. Her skin was always lovely, even in her weightiest days, and with proper food, stimulating exercise, and real skin care, its natural pink-and-whiteness was beautifully emphasized.

"Blithe Spirit"

Mr. John C. Wilson saw her metamorphosis, and felt that she was exactly right for the part of the witty second wife in the Chicago company of "Blithe Spirit." Mainbocher saw her, and was enchanted to make the clothes for the part on so lithe a figure.

Now that the company is on tour, Miss Goodner's weight has gone down even farther—down to 119 pounds. She keeps to a moderate, but not stringent, diet; does her exercises everyday, with no slacking; and continues to use all the intelligent information that she learned in her Success School course.

She writes that it is easy to keep her weight down, now that she has returned to normal health, normal spirits, and a normal perspective. She's a leading lady again—not a "character woman."

The moral: Don't slip into a character part. If you're too fat or too thin, if your posture is bad, if you're unbecomingly made up or coiffed, then you *have* slipped into one; into a travesty of yourself. In other words, you're badly miscast. When you hear yourself described as "an interesting character," it's almost a sure sign that you've neglected your beauty potentialities, and that it's time to revise the rôle you are playing. It takes hard work, concentration, will-power, and staying-power to be a leading lady, in life as on the stage. But the applause is worth it.

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Hawaii

Reproduction from a painting of the S. S. Lurline

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"There's one cigarette
I like best...and that's Camels.
So much milder—with *less nicotine*
in the smoke!"

MISS LAWRENCE, daughter of Mr. and Mrs. Herbert Reed Lawrence, is one of the most beautiful débutantes of the season. At left, as she was photographed in Tuxedo Park—wearing tweed suit of hound's tooth check, smoking her favorite cigarette. "I never tire of smoking Camels," she says. "There's less nicotine in the smoke of Camels, and to me, that means mildness—and *more* mildness!"

• At right, Miss Lawrence wearing one of her favorite dresses of the season—a blue and fuchsia rayon taffeta, with voluminous skirt cascading from a slim fitted yoke. She enjoys swimming, tennis, ice-skating and is an accomplished pianist. On weekdays, she does defense work in New York City. About Camel cigarettes, she has this to say: "Friends are always dropping into our house for a chat and a smoke, so we buy Camels by the carton—our friends seem to prefer them. As for me—well, Camel is the *only* cigarette that has the mildness and flavor I want."

R. J. Reynolds Tobacco Company, Winston-Salem, N. C.

Among the many other distinguished American women who prefer the extra mildness *of Camel cigarettes:*

Mrs. Nicholas Biddle, *Philadelphia*
Mrs. Gail Borden, *Chicago*
Mrs. Powell Cabot, *Boston*
Mrs. Charles Carroll, Jr., *Maryland*
Mrs. Randolph Carter, *Virginia*
Mrs. J. Gardner Coolidge 2ND, *Boston*
Mrs. Anthony J. Drexel 3RD *Philadelphia*
Mrs. Alexander Cochrane Forbes *New York*
Miss Eleanor Frothingham, *Boston*
Mrs. John Hylan Heminway, *New York*
Mrs. Alexander Hixon, *California*
Mrs. Hugh Pendleton Nunnally, *Atlanta*
Mrs. Martin Osborn, *California*
Mrs. Louis Swift, Jr., *Chicago*
Mrs. Oliver DeGray Vanderbilt III *Cincinnati*
Mrs. Kiliaen M. Van Rensselaer *New York*

The *smoke* of slower-burning Camels contains

28% LESS NICOTINE

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